

**VERBAL HUMOR IN THE *RIO* ANIMATED FILM AND  
ITS TRANSLATION IN THE INDONESIAN  
SUBTITLING**

**A THESIS**

**Presented as Partial Fulfillment of the Requirements to Acquire a  
*Sarjana Sastra* Degree in English Language and Literature**



**by:**

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**ENGLISH LANGUAGE AND LITERATURE STUDY PROGRAM  
ENGLISH LANGUAGE EDUCATION DEPARTMENT  
FACULTY OF LANGUAGES AND ARTS  
YOGYAKARTA STATE UNIVERSITY  
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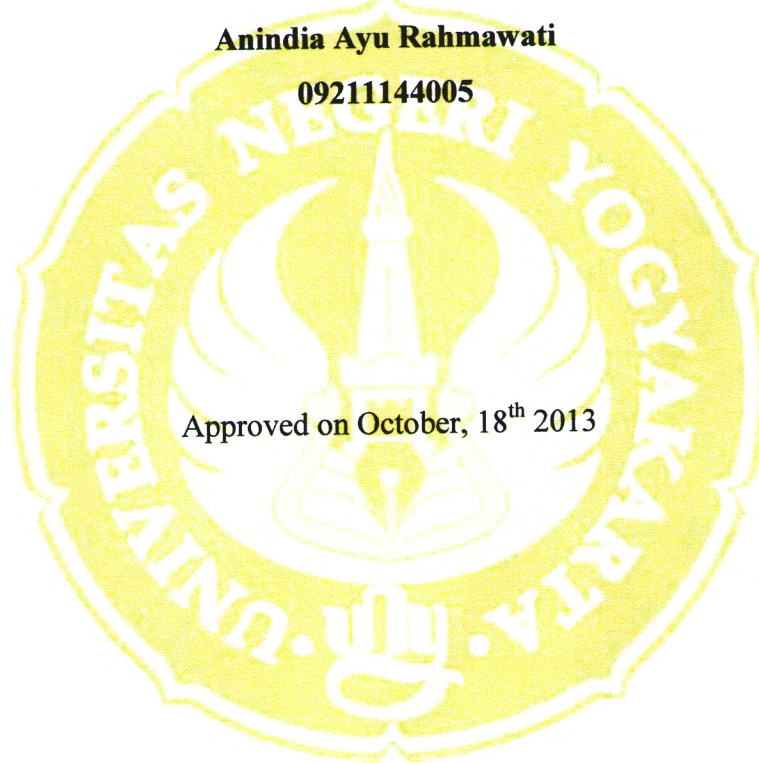
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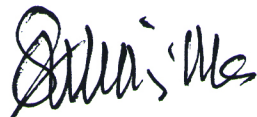
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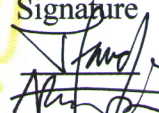

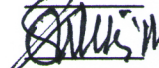

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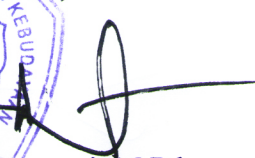
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## **PERNYATAAN**

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Yogyakarta, 18 Oktober 2013

Penulis,

Anindia Ayu Rahmawati

## MOTTO



*Man Jadda Wajada*

*Siapa yang Bersungguh-sungguh Pasti Akan Berhasil*

*“Who Works Hard He Will Get”*

## DEDICATIONS

*This Thesis is especially dedicated with respect  
and gratitude to:*



*My Beloved Parents*

*My Lovely Brothers*

*My Best Friends*

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*Bismillahirrahmanirrahim. Alhamdulillah Roobbil'aalamin*, First of all, I express my highest gratitude and praise to Allah SWT for His blessing, love, opportunity, health, and mercy. I would never have finished this thesis and gotten *Sarjana Sastra* degree without His blessing.

The writing of this thesis has been one of the most significant academic challenges I have ever had to face. Without the support, patience, and guidance of the following people, this thesis would not have been completed. I owe my deepest gratitude to:

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Finally, I have done my best in finishing this thesis. As I realize that it is still far from being perfect, suggestions and opinions are welcomed and expected from the readers.

Yogyakarta, October 18<sup>th</sup> 2013

Anindia Ayu Rahmawati

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## **LIST OF ABBREVIATIONS**

SL	:	Source Language
TL	:	Target Language
ST	:	Source Text
TT	:	Target Text
TQA	:	Translation Quality Assessment
WP	:	Wordplay
AL	:	Allusion
VI	:	Verbal Irony
Ex	:	Expansion
Pp	:	Paraphrase
Tf	:	Transfer
Imi	:	Imitation
Tc	:	Transcription
Dl	:	Dislocation
Con	:	Condensation
Dc	:	Decimation
Del	:	Deletion
Res	:	Resignation
3	:	Acceptable
2	:	Less Acceptable

- 1 : Unacceptable
- L1 : Acceptability Level 1 (Unacceptable)
- L2 : Acceptability Level 2 (Less Acceptable)
- L3 : Acceptability Level 3 (Unacceptable)
- VCD : Video Compact Disc

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**Anindia Ayu Rahmawati**  
**09211144005**

## **ABSTRACT**

Verbal humor is often viewed as the most difficult text to translate. When translators translate the humor, they have to make the source humor function as humor in the target culture. The aim of this research is to know how verbal humor dialogue is translated in the audiovisual product, especially in subtitling. In analyzing the humor and the translated text, this research focuses on the categorization of verbal humor, the application of subtitling strategies, and the assessment of the acceptability level of the translated text.

This research employs a descriptive qualitative research. The data of this research are collected manually from the VCD of *Rio* animated film. The main instrument of this research is the researcher herself and the second instrument is the data sheets. The data are categorized based on some theories. The first is verbal humor theory proposed by Spanakaki (2007) and the second is subtitling strategies theory proposed by Gottlieb (2001). To achieve data trustworthiness, the data sheets are repeatedly checked by the researcher and some peers and the results are discussed with the consultants and the respondents.

The results of this research show that there are three kinds of verbal humor found in *Rio*. Those are Wordplay, Allusion, and Verbal Irony, and Allusion appears most often to amuse the audience. There are eight subtitling strategies the translator applied in translating the verbal humor dialogues. They are expansion, paraphrase, transfer, imitation, transcription, condensation, and decimation. In determining the acceptability level, the questionnaire was used to gain information from the three respondents about translation quality assessment in term of acceptability. From 48 data, there are 27 data in this research belong to acceptable level. This finding indicates that the translation of verbal humor dialogues in *Rio* is considered acceptable.

**Keywords:** verbal humor, subtitling, *Rio* animated film, kinds of verbal humor, subtitling strategies, acceptability level



# **CHAPTER I**

## **INTRODUCTION**

### **A. Background of the Problem**

Communication has been known by many people as a tool to interact to each other. It is the process in which knowledge, information, message or ideas are conveyed from one source to another. People need to communicate to each other everyday because they need information since it is the basic need of their life. They can communicate everywhere, everytime, and with everyone even though they do not know each other. With a modern technology, communication can be done easily via text message, instant messaging, voicemails, emails, and social media. Hence, different information about on-going situations of the world can spread very fast. When popular figure from a certain country died, many people around the world can know the information about it in a blink of an eye. Clearly, communication helps people to get many kinds of information easily that are very needed to improve their living in this modern era.

Communication cannot be separated from language, the most sophisticated human skill. Language is surely the most important tool of communication. This is because it is language that permits people to communicate.

When people from different languages want to communicate, they need a common language for understanding each other. Considering there is

thousands of different language in the world, the reasonable way to communicate to each other is by means of translation. It is a process of changing a text in one language by a text in another language. A translator who responsible for this process should know, not only both languages but also both cultures so that she/he can deliver the information to the target languages correctly.

In today's globalized world there are some medium that people use to communicate with one another across cultural borders. Film is one of those medium. It can be used as a medium to learn language, behavior and culture of people in different countries. Hence, translation plays significant role in conveying the information from different languages. It also make easier for people who watch a film to understand the content or message of the foreign film.

At present, many foreign films have been translated, especially into Indonesian. Those films are distinguished by some genres such as horror, thriller, science fiction, drama, comedy, etc. *Rio* animated film is one of foreign comedy films that has been translated into Indonesian.

*Rio* animated film is chosen as the object of this research because the animation is targeted for a wide range of audience, children and adults. Moreover, it is also an example of comedy film that exploits verbal humor to create a humorous atmosphere within. However, there are problems in the subtitled when the humorous dialogues appear, whereas humor is traction in this film. There are some dialogues between the characters in *Rio* that are

intended to create humorous effect, but when the subtitling appears, the humor cannot be rendered well.

As previously mentioned, the translation of verbal humor in *Rio* can be seen in its subtitling. Thus, this research will discuss the various subtitling strategies that translator used to render the humor for the target audience, including how to have the subtitles preserve the humorous effect used to create verbal humor in the source language. Analyzing the subtitling strategies will help people to know that sometimes humor fail to render because of the rules in the subtitling itself. Consequently, a good creativity of the translator is needed to produce a good translation product.

## **B. Identification of the Problem**

Verbal humor is often viewed as the most difficult text to translate. When translators translate the humor, they have to make the source humor function as humor in target culture. Hence, they often face some problems that are mostly influenced by different cultures between the source and the target language.

In the Indonesian subtitling of *Rio* animated film, there are several problems, especially for verbal humor translation that can be seen clearly. Those problems are from four aspects. There are the language aspect, the cultural aspect, the subtitling aspect, and the humor aspect.

The first is from the language aspect. The translator sometimes makes complicated sentences in the subtitling when the dialogues contain verbal

humor. It makes the humor failed to render. Beside the complicated sentences, there are idiomatic expressions that are created intentionally to evoke the laughter of the audiences. Finding an idiomatic expression carrying the same meaning like the source idiom is such a problem for the translator. Further to this, those problems indicate that word choice skill is very needed in humor translation. The translator's ability to make a creative decision in word choice is the key of good quality in humor translation.

The second is from cultural aspect. When cultural aspect arises in translation, the difficult task that must be faced is negotiating both the language and culture. Not only translators need to keep the meaning and sense of the humor in the text, they also need to make sure that the translated text is culturally acceptable to the target audience. Unfortunately, this case often causes problem. Meaning is sometimes changed when there are no equivalent words, and acceptability sometimes failed where there is no meaning understanding behind the text. Consequently, it becomes a problem and provides a question how culture influences the work of humor translation.

The third is from humor aspect. There is a problem to define and to categorize humor in *Rio*. In general, justifying what is considered humorous needs sense and taste of humor. It can be said as humor if the dialogues evoke the laughter. Moreover, the problem that is faced by the translator in the subtitling of humor can be analyzed according to the kinds of humor to which they belong.

The fourth aspect is from subtitling aspect. Subtitling involves not only translation from source language to target language, but also the rules of subtitling that can cause a problem for the translators. There is physical element of the subtitling, like the location or the length the translation should appear on the screen, since the space for subtitles is limited. Obviously, this aspect affects the translation, on whether the translators have to change or to maintain the meaning in order to fit with the limitation of the subtitling. Translators can use a variety of subtitling strategies to translate the text across culture. One of them consists of keeping the meaning like in the original and the other consists of changing the meaning that suitable to the culture in the target language.

Furthermore, the animation film *Rio* is mainly targeted for children that it can bring up other problems. Since children do not have the same background knowledge as adults, the translator should concern with the basic translation theories that can be applied to the translation for children. Moreover, the children's background knowledge and understanding depend on their knowledge in intercultural differences. For example, a child living in certain Asian country might not fully understand the culture of Western country. The translator's ability to use adaptation theory is needed to give the children viewers such understanding about the relation between the story and culture. In *Rio* animated film, the translator faces a problem related to this issue. There are some cultural terms that are used to evoke the humor and the translator should render them.

### **C. Limitation of the Problem**

Considering that there are several problems found in *Rio* animated film, this research only focuses on three problems. They are kinds of verbal humor found in *Rio* animated film, the subtitling strategies employed by the translator in translating the verbal humor and the acceptability of the translation of the dialogues conveying verbal humor in Indonesian subtitle of *Rio* animated film.

### **D. Formulation of the Problem**

Based on the problems identified above the problems of the study are formulated as follows.

1. What kinds of verbal humor are found in *Rio* animated film?
2. What are the subtitling strategies of the English verbal humor into the Indonesian subtitling text?
3. How acceptable is the translation of dialogues conveying verbal humor used in the Indonesian subtitle of *Rio* animated film?

### **E. Objectives of the Study**

Based on the formulation, the objectives of this study are as follows:

1. to describe the various kinds of verbal humor studied,
2. to describe the subtitling strategies of the English verbal humor into the Indonesian subtitling text, and

3. to describe the acceptability of the Indonesian translation of verbal humor in *Rio* animated film.

#### **F. Significance of the Study**

The aim of this study is to draw attention to the field of humor translation and audiovisual translation in animated film. Hopefully this study can bring the following significances.

1. This study can be used as a reference in translation studies, particularly in the translating of verbal humor in animated film.
2. This study enriches understanding of theories in subtitling of verbal humor.

## **CHAPTER II LITERATURE REVIEW AND CONCEPTUAL FRAMEWORK**

### **A. Literature Review**

#### **1. Translation in General**

People generally see ‘translation’ as a process replacing a piece of information in one language to another language. Nowadays, translation can be done by machine translation system like *Google Translate*. They could just open dictionary or type a sentence into *Google Translate* and that would be the end of it. They assume that it is enough if they can understand the information that comes from different language. However, translation is not that easy. There would be a need for people to specialize in this field. It is a job for a translator to render the whole information and only human brain that is capable to translate and to understand of the culture and the language itself.

Hatim and Munday (2004: 3) define that translation has two senses. The first is related to translation as a process, the second is to a product. The first sense focuses on the role of the translator in taking the original or the source text (ST) and turning it into a text in another language or the target text (TT). The second sense focuses on the concrete translation product produced by the translator.

In particular, translation is not only about the translating process, but also it is about a translating product. A good quality translation product is



only done by a good translator. He/she can produce a translated text that is acceptable, readable, and accurate and this cannot be done by a translation machine. If we only see translation as a process or a way of replacing text to another language without pay more attention to the quality of the product, *Google Translate* can do it. Translation is not that simple because the important point is the final product of translation itself. According to Newmark (in Anderman and Rogers 2003: 56), how message is translated is not important, but it should be clear and succinct.

When it comes in defining translation, Newmark (in Anderman and Rogers 2003: 55) writes that there is no such thing as one basic or classical text that defines translation. Translation is just taking the meaning from one text and integrating it into another language for a new and sometimes different readership.

In conclusion, translation, like what scholars explain above, has several meanings. It can refer to the product (the translated text) or the process (the act done by the translator to change the source text into the target text). Moreover, the final product of translation is more important than the process of translation because the product itself is read.

Today translation plays important role in global communication. It can be said that there is no global communication without translation. It is also stated by Newmark (in Anderman and Rogers 2003: 1) in his paper entitled 'No global communication without translation'. Translation makes information from different language easily understand.

In recent times, translation is attracting more and more interest in the field of study. Many researches on this field have been conducted by scholars and created a new prominent study named Translation Studies. According to Baker (2001: 227), the term 'translation studies' is widely used as an academic subject concerned with the study of translation at large, including literary and non-literary translation, various forms of oral interpreting, as well as dubbing and subtitling.

## **2. Audiovisual Translation**

Audiovisual translation is a relatively new theory in translation studies. According to Cintas and Anderman (2009: 8), audiovisual translation as a discipline is now one of the most vibrant and vigorous field within Translation Studies in recent times. It becomes a prominent area of study since the growth of the media, especially in television programs or cinemas and the need for audiovisual translation in most countries. Cintas (in Chiaro, Heiss, and Bucaria 2008: 5) also explains that Audiovisual Translation is a field that has been growing in significance and visibility in recent decades, and many young, enterprising scholars are directing their interests and efforts to the analysis of audiovisual programs. It clearly explains that this field has been expanded rapidly increasing interest at educational, professional, and research level.

Audiovisual translation provides a study about the way of language transfer on screen. Chiaro (2008: 141) explains that it covers the interlingual

transfer of verbal language when it is transmitted and accessed both visually and acoustically, usually, but not necessarily, through some kind of electronic device. Moreover, the translation products of audiovisual translation are such as TV programs, TV series and serials, films, videos, documentaries, sitcoms, advertisements, and so on.

According to Chiaro (2008: 141), audiovisual translation has two most widespread modalities adopted for translating products for the screen. They are dubbing and subtitling.

#### **a. Dubbing**

Dubbing or revoicing is defined by O'Connell (in Kuhiwczak and Littau 2007: 123). It is specifically as the preparation and recording of the *target language* voice tract. The key of a dubbing process can be analyzed in the term 'voice tract'. The voice track changes the original dialogues and attempts to follow as closely as possible the timing, phrasing and lip-movements of the original dialogue (Chiaro 2008: 144). Dubbing aims at making the target dialogues sound as if they are being uttered by the original actors. With dubbing, audiences can actually watch the film in its entirety as they are not distracted by also having to concentrate on reading the dialogues (Chiaro 2008: 147).

Chiaro (2008: 145) divides the dubbing process into four basic steps that is involved in the process of dubbing a film from start to finish. First, the script is translated; second, it is adapted to sound both natural in the target

language and to fit in with the lip movements of the actors on screen; third, the new, translated script is recorded by actors; and finally it is mixed into the original recording.

Dubbing is a complex process in audiovisual translation study because of the number of operators involved in dubbing a film from start to finish. They are the dubbing director, translators, dubbing translators, actors, sound engineers, and so on. In other words, the dubbing process is a teamwork, where the translator fully involves in the whole process, not only to translate the text, but also to make synchronic dialogues between the translation of each utterance and the lips movement.

## **b. Subtitling**

The concept of subtitle is defined in *Routledge Encyclopedia of Translation Studies* as subtitles, which sometimes referred to as caption, as transcriptions of film or TV dialogue, presented simultaneously on the screen. It usually consists of one or two lines of average maximum length of 35 characters. Subtitles are placed at the bottom of the picture and are either centered or left-aligned (Baker, 2001: 244).

As stated above, subtitling provides an overt translation because of the technical constraints posed by a maximum limit of one or two lines of text across the bottom of the picture. Chiaro (2008: 148) also says that subtitling consists of incorporating on the screen a written text which is a condensed version in the target text of what can be heard on screen. The subtitle text has

to be shorter than the audio so that the viewers have time to read the caption while at the same time they enjoy the visual image in the screen.

Furthermore, Hatim and Mason (2000: 430 - 431) mention four main constraints on subtitling, which create particular kinds of difficulties for the translator, they are:

- 1) the shift in style from speech to writing,
- 2) the physical constraints of available space and the position of the sound-track dialogue,
- 3) the reduction of the source text as a consequence of the second constraint above, and
- 4) the requirement of matching the visual image

According to Chiaro (2008: 148), the subtitling process, like dubbing, involves several operators. There are three stages in subtitling process. First stage is done by a technician who marks the transcript or the dialogue list according to where subtitles should start and stop. This stage is called as spotting or cueing. Second stage is the part of translator. With the aid of the dialogue list annotated for cueing, the translator will then take over and carry out the actual translation. The last stage is job for the third operator to check language and technical aspects, such as ensuring that subtitles are in sync with changes of frame.

In general, there are two categories for subtitling, the interlingual subtitling and the intralingual subtitling (Gottlieb 1998, in Marashi and Poursoltani 2009: 17). In the interlingual subtitling, the dialogues are

transferred from source language into target language. The intralingual subtitling is normally associated with television subtitles for the deaf or the hard-of-hearing. What makes intralingual subtitling different with interlingual subtitling is the target language. In the intralingual subtitling, the target language is the same as the source language, while in the interlingual subtitling, the target language is different from the source language.

### **3. Subtitling Strategies**

Compared to dubbing, subtitling is simpler and cheaper. Because of this, subtitling becomes more dominant kind of audiovisual translation. Afterward, scholars develop the techniques or strategies of inserting subtitles onto film. One prominent scholar in the media translation field who has proposed corresponding subtitle translation strategies is Henrik Gottlieb. He has an essay entitled *Subtitling* in 2001. In his essay, he summarises ten kinds of subtitling strategies to deal with a range of problems, including language and culture-specific ones (Zhang and Liu 2009: 114).

Gottlieb's translation strategies for subtitling films are as follows (in Ghaemi and Benyamin 2010: 42).

#### **a. Expansion**

Expansion is used when the original text requires an explanation because of some cultural nuance not retrievable in the target language. For instance, there is an expression that is hard to find a completely corresponding term in the target language. To solve this kind of problem,

film subtitle translators may use another familiar expression to convey a similar meaning. The following is an example of this strategy.

SL : You see? Out here, I'm just **an hors d'oeuvre**

TL : Kau lihat? Di sini, aku hanya **kudapan pembuka. Tak lebih dari lumpia berbulu.**

b. Paraphrase

Paraphrase is resorted to in cases where the phraseology of the original cannot be reconstructed in the same syntactic way in the target language. Translators usually employ this strategy to make the translated subtitles short enough for the space available when encountering long-winded dialogues. The following is an example of this strategy.

SL : **Turn back no longer**

TL : Jangan lagi melihat **masa lalu**

c. Transfer

Transfer refers to the strategy of translating the source text completely and accurately. One example follows.

SL : Very funny. Real Mature

TL : Lucu sekali. Benar-benar dewasa

d. Imitation

Imitation maintains the same forms, typically with names of people and places. Here is an example.

SL : A dog of the house of **Montague** move me

TL : Anjing di rumah **Montague** membuatku marah

e. Transcription

Transcription is used in those cases where a term is unusual even in the source text, for example, the use of a third language or nonsense language. Here is an example.

SL : You graduate from that **kaka-daymee** and **congranulation** for that

TL : Kau lulus dari **kakademi** tersebut and aku ucapkan **salamat**.

f. Dislocation

Dislocation is adopted when the original employs some sort of special effect, for example a silly song in a cartoon film, when the translation of the effect is more important than the content. One example would be:

SL : **He** flips, **he** slides, **he** falls

TL : Berputar, Berseluncur, Jatuh

g. Condensation

Condensation refers to the shortening of the text in the least obtrusive way possible. Condensation is used by translator if there is over-lengthy



dialogue so those translators used necessitate redundant information and thus increases coherence for the viewers. One example follows:

SL : **Now, by my maid head at twelve years old.** I bade her come.

**What, lamb! What ladi bird.** God Forbid! Where is the girl? Juliet

TL : Aku akan memanggilnya. Tuhan melarang. Juliet

#### h. Decimation

Decimation is an extreme form of condensation where, perhaps for reasons of discourse speed even potentially important elements are omitted. The strategy is characterized by using shorter expressions and a reduction in content. The cuts in the source may result in a loss of either semantic or stylistic content. The following is one example:

SL : **What, drawn, and talk of peace?** I hate the word

TL : **Damai?** Aku benci kata itu

#### i. Deletion

Deletion refers to the total elimination of parts of a text. In addition, deletion is mainly used to deal with non-verbal content. Repetitions words and tag questions can be deleted without losing any information from the source text to the semantic or the stylistic content. The following is an example.

SL : Come, gentle night, come loving, **black-browed** night

TL : Datanglah malam, Datanglah malam penyayang

j. Resignation

Resignation describes the strategy adopted when no translation solution can be found and meaning is inevitably lost. The following is an example.

SL : It is lockin' in the crackin', my friend

TL : Ini tak baik

While some researches used model of subtitling strategies based on Gottlieb's subtitling strategies, Scjoldager (2008: 89 – 92, in Petersen 2012: 15) combines some theories from different scholars related to translation strategies in audiovisual product. She calls it as microstrategies. Scjoldager's classification of microstrategies is primarily inspired by Jean-Paul Vinay and Jean Darbelnet's model of translation procedures, Dirk Delabastita's model of five transformation categories, Birgit Nedergaard- Larsen's model for the analysis of subtitling, Cecilia Wadensjö's study of dialogue interpreting, Henrik Gottlieb's subtitling strategies, Andrew Chesterman's work with translation memes, Anne Marie Bülow-Møller, Karsten Pedersen's discussion of ST versus TT bias, and Karen Korning Zethsen's study of microstrategies. Schjoldager's microstrategies include direct transfer, direct translation, oblique translation, explicitation, paraphrase, condensation, decimation, and deletion. They are explained as follows.

a. Direct Transfer

The microstrategy direct transfer involves transferring a ST item from the ST to the TT without changing it (Schjoldager 2008: 93 in Petersen 2012: 17). The following is an example.

**SL : Pick up the kids, call the face painter, get lactaid**

**TL : Jemput anak-anak, memanggil tukang cat wajah, dapatkan lactaid**

b. Direct Translation

When translating by means of direct translation one tends to select the TT phrasing that one thinks of first. This strategy involves translating in “a word-for-word procedure” and often entails using linguistic equivalents in an attempt to cover all meaning components (Schjoldager 2008: 95-96 in Petersen 2012: 18). The following is an example.

**SL : Yeah, I’m ready for school**

**TL : Ya, aku siap ke sekolah**

c. Oblique translation

This microstrategy involves translating in “a sense-for-sense procedure” and often includes the use of functional equivalents. Oblique translation and direct translation are somewhat similar but differ from each other in terms of aim as the former attempts to include “the contextual meaning” of a ST item, whereas the latter aims at covering “all the meaning

potential" of a ST element (Schjoldager 2008: 97 in Petersen 2012: 18). The following is an example.

SL : Gracia? Hi, you have lot more stubble in person. I'm... there's an actor named Andi Gracia

TL : Hai. Kau harusnya berjenggot lebat. Ada actor yang bernama Andi Gracia

#### d. Paraphrase

If a translator uses paraphrase, he or she translates quite freely. Basically, the meaning of the ST is conveyed in the TT in that the contextual meaning of the TT is very similar to that of the ST, but it is difficult to determine which TT items correspond to which ST items (Schjoldager 2008: 100-102 in Petersen 2012: 19). The following is an example.

SL : I'll look to like, **if looking like move**

TL : Aku akan melihatnya dulu untuk memastikan apa aku mencintainya

#### e. Explication

The microstrategy explication involves making information which is implicit in the ST and explicit in the TT. Consequently, even though the relation between the information made explicit in the TT and the ST may not be readily identifiable, the information made explicit in the TT that is related to the textual information implicitly present in the ST (Schjoldager 2008: 99-100 in Petersen 2012: 19). The following is an example.

SL : Yeah, that was the idea

TL : Itulah maksudnya

f. Condensation

According to Schjoldager (2008: 102 in Petersen 2012: 20), condensation entails translating something by means of something shorter and the result is a condensed expression in which the contextual meaning of the ST is still explicitly or implicitly rendered. The following is an example.

SL : **He** flips, **he** slides, **he** falls

TL : Berputar, Berseluncur, Jatuh

g. Decimation

Gottlieb (1997: 75-76 in Petersen 2012: 22) defines decimation as a strategy which results in an abridged expression with reduced content in that some semantic or stylistic content is lost. The following is an example.

SL : **What, drawn, and talk of peace?** I hate the word

TL : **Damai?** Aku benci kata itu

h. Deletion

According to Schjoldager (2008: 108 in Petersen 2012: 24), the microstrategy deletion involves omitting one or more units of meaning present in the ST completely from the TT. The following is an example.

SL : Come, gentle night, come loving, **black-browed** night

TL : Datanglah malam, Datanglah malam penyayang

Subtitling, unlike other forms of literary translating, is unique form of translation. It is because, in subtitling, ‘spoken’ language is transformed into ‘written’ text. Whereas other form of translation likes literary translating in which transfer is just ‘written’ to ‘written’ text. Consequently, there are constrains on subtitling which create particular kind of difficulties for translator. One of difficulties, for example, is not more than two lines of dialogues on one screen. In order not to breach these limitations, subtitlers adopt different strategies in their attempts to convey film plot or content to target language audiences (Zhang and Liu 2009: 113).

Theoretical framework of this present study is based on Gottlieb’s classification of interlingual strategies because some researches about audiovisual translation, especially subtitling, such as the research conducted by Marashi and Poursoltani (2009), by Zhang and Liu (2009), and by Ghaemi and Benyamin (2010) have used this theory to identify the interlingual strategies of subtitling in their research. Moreover, according to the research done by Ghaemi and Benyamin (2010: 39), Gottlieb’s proposed strategies are applicable to analyze subtitle from different film genre. Based on this theory, the unit analysis of this study is a frame of a film. A frame is defined as a word or a stretch of words in the form of subtitle, which appeared for a length

of time on the screen and disappeared before another frame appeared (Ghaemi and Benyamin 2010: 43).

#### **4. Translation Quality Assessment (TQA)**

People with an interest in translation studies always try to discuss and to evaluate the translation of the source texts and the target texts. Slowly, these activities become part of a theory of translation studies where some scholars in this field propose the different concepts to evaluate and to assess the translational quality of the texts. As House (1997: 1 in Nerudova 2012: 9) states, “Evaluating the quality of a translation presupposes a theory of translation. Thus different views of translation lead to different concepts of translational quality, and hence different ways of assessing it”. Although there are different ways of assessing the quality, Translation Quality Assessment only focuses on the inter-relationship between the source text (ST) and the target text (TT) so that the evaluating and the assessing are not out of both texts.

According to some scholars, there are various functions in which translation quality assessment is needed in the scope of Translation Studies. Al-Qinai (2000: 499) considers that the assessment of a translated text seeks to measure the degree of efficiency of the text with regard to the syntactic, semantic, and pragmatic function of ST within the cultural frame and expressive potentials of both source language and target language. In contrast with Al-Qinai, Honiq (1998: 15 in William 2004: xiv) divides the functions

of TQA based on four groups that need TQA. Those groups are users, professional translators, translational research, and trainee translators. The function of TQA for users is to help them to know whether they can trust the translators and rely on the quality of their products. For professional translators, TQA is needed as a proof of the superior quality of their work. They consider that there are so many amateur translators who work for very little money so a proof is very useful for them. TQA is needed for translational research because TQA is more useful to become established criteria for quality control and assessment than become academic and marginal in the eyes of practicing translators. The last is the function of TQA for trainee translators, that is to help them improve the quality of their work.

Assessing the quality of a translation product is a difficult task because there are different quality concepts in deciding criteria to be good or bad translation. However, TQA is a type of evaluation like Williams (2009: 4) states that TQA is a type of evaluation of the translation product that there is model to evaluate the source texts whether is accurately rendered in the target texts or not. Al-Qinai (2000: 499) highlights the model that is raised by Newmark (1998), Hatim and Mason (1990), Steiner (1994), and House (1981, 1997) into the following parameters.

- a. Textual Typology and Tenor: i.e. the linguistic and narrative structure of ST and TT, textual function (e.g. didactic, informative, instructional, persuasive, evocative, etc)



- b. Formal Correspondent: overall textual volume and arrangement, paragraph division, punctuation, reproduction of headings, quotation, mottos, logos, etc
- c. Coherence of Thematic Structure: degree of referential compability and thematic symmetry
- d. Cohesion: reference (co-reference, preforms, anaphora, cataphora), substitution, ellipsis, deices, and conjunctions
- e. Text-Pragmatic (Dynamic) equivalence: degree of proximity of TT to the intended effect of ST (i.e. fulfillment or violation of reader expectations) and the illocutionary function of ST and TT
- f. Lexical Properties (register): jargon, idioms, loanwords, catch phrases, collocation, paraphrases, connotations, and emotive aspects of lexical meaning
- g. Grammatical / Syntactic Equivalence: word order, sentence structure, cleaving number, gender and person (agreement), modality, tense, and aspect

Those parameters can be used to make objective statements about the relative match of the source text and the target text. Hence, it will be known the quality of translated text.

Translation evaluation is relevant into three areas of translation (Mells 1997 in Melis and Albir 2001: 273). They are the evaluation of published translations, the evaluation of professional translators' work, and the evaluation in translation teaching. After determining the area of translation

that will be evaluated, then apply the criteria of translation assessment. Melis and Albir (2001: 283) suggest that translation assessment should:

- a. use objective criteria which define error types (scales),
- b. establish the seriousness of the error on the basis of functionalist criteria without ascribing fixed coefficients to the errors,
- c. also take into account the good solution in the translation,
- d. adopt a flexible view of assessment, allowing partial assessments to be carried out as necessary

To emphasize the objectivity of the assessment in translation, it needs assessment instruments. According to Melis and Albir (2001: 284), scales are obviously key instruments in translation (when it is the product that is to be assessed). A scale will be more or less complex, depending on the requirements of the translation task is being assessed. However, when developing a scale, it is advisable to remember the following.

- a. It is important to bear in mind the situation in which the assessment is to be carried out: the areas, the function, the type of translation (technical, legal, etc) and the level.
- b. The errors should be classified.
- c. When assigning a numerical value to the various types of error; a scale may be very good as far as its specification and classification of errors is concerned, but may be spoilt by a poor numerical rating system.

This research concerns on a translation for public purposes since the data is from the audiovisual media which has been watched by many people.

Therefore, the kind of evaluation is evaluation of published translations. Assessment of published translation is the product (Melis and Albir 2001: 278). Melis and Albir (2001: 279) also propose that the assessment of published translation is qualitative, because it may be performed for the purposes of information (independent criticism of a translation in the media), advertising (if the appraisal is used to sell a product), speculative (if it is to be used in Translation Studies Research), or pedagogical reasons (as when literary texts are used in class). Moreover, the scales will be used as key instrument of translation assessment in this research.

Al-Qinai (2000: 517) explains that the quality of translation for public purposes should be conducted to measure such pragmatic consideration as impact, image, acceptability, naturalness, and fulfillment of expectation for both ST writer and TT recipients. This research will take the acceptability as the objective criteria to identify the translated text whether it has been accepted, less accepted, or unaccepted. If the translated text is accepted by the recipient, the efficient communication will be achieved or if it is not, the efficient communication probably will be fail to achieve.

## **5. Acceptability in Humor Translation**

This research uses translation quality element in term of acceptability. Acceptability is chosen because it is part of the uniqueness of humor.

Humor translation is unique since it is related to person' sensitivity when catching the humor. It needs an individual sense, since not everyone

finds the same thing amusing. To know that humor can render well, the acceptability of the translated text should be understood. In other words, it would be useful to identify how acceptable the translated humor text in target language culture so that it will be known whether the translation is good or not.

Acceptability refers to how natural or acceptable the target text for the target readers. It deals with the natural feeling of the text as an original of the target text. Simatupang (2000: 131) states that the meaning that is transferred to the target text must be delivered as natural as of target language according to its norms. Hence, to produce an acceptable translation, a translator should make the translation sounds natural in the target language. In the case of humor translation, the translator should be able to produce the same effect of humor like in the source language.

This research discusses the acceptability of the humorous English text translated into Indonesian. In finding the acceptability of the translated text, questionnaires were used. Those questionnaires were spread out to three Indonesian audiences.

The acceptability of the translation is measured based on the following scale.

**Table 1: The Acceptability Scale**

<b>Scale</b>	<b>Description</b>	<b>Definition</b>
3	Acceptable	The translation is accepted by the audience if the humorous aspect from source text is naturally rendered to target text and not like a translation.
2	Less Acceptable	The translation is less acceptable by the audience with several adjustments that are suited with the nature of the target text but there are still some uncommon sentences.
1	Unacceptable	The translation is unacceptable if the target text is translated literally. The translation is unnatural and unacceptable as humor.

## **6. Verbal Humor**

The term “humor” is referred to a kind of communication phenomenon in which a person is able to see a funny side that can make him or her laugh.

Vandaele (2002: 147) defines that humor is what causes amusement, mirth, a spontaneous smile and laughter.

In his article, Vandaele (2002: 154) stated that:

When confronted with the question ‘What is humour?’ a layman may think of the actual moment of fun (something’s “quality of being funny”, in Collins) or “the situations, speech, or writings that are thought to be humorous”, also in Collins). Humour is used in everyday parlance to refer simultaneously to an effect and its (con)textual causes, an occurrence so normal(ized) that we don’t even notice it.

Vandaele explains that humor is defined as a humorous effect. The humorous effect here refers to the fact that people will laugh and smile when they find something humorous.

According to the Incongruity Theory (Franzini 2002: 16), humor arises when there are unexpected outcomes in familiar circumstances. A person may suddenly look or act in such a way that is unexpected or different from the norm. For example, if Mom returns from the hairdresser with a radically different hairstyle or color, the baby may be surprised and smile.

Humor might be defined as a humorous effect such as laugh or smile, but analyzing the humor is not easy. According to Attardo (1994: 4 in Spanakaki 2007), laughter is not necessarily a condition for humor. Humor is whatever is intended to be funny, even if it might not always be perceived or interpreted as humor. This definition indicates that humor is subjective thing since different people react differently to the same humorous stimuli (Veiga in Cintas 2009: 163)

In analyzing the humor, laughter cannot be used as orientation of humor. There are some considerations to take something humorous or not. Neale and Krutnik (1990: 87-88 in Nieminen 2007: 8) have noticed that most examples of dialogues based on humor specifically involve deviations from the norms that govern conventional everyday communication. They also note that breaking the rules of politeness is fairly characteristic to all kinds of comedy. Audiences will know something is intended as humor if they can find the unconventional or unexpected response of the characters.

In general, humor can be divided into verbal and visual. The first is verbal humor that can be written or spoken. It usually plays with words to create the humorous effects. Franzini (2002: 24) defines that verbal humor is specific humor resulting from the manipulation of language as in riddles, wordplay, puns, jokes, sarcasm, wit, and name-calling. The second is visual humor that does not use words in order to produce humorous effect. It can be defined as a humorous situation, which is not created, described, and expressed by a text. It always uses visual image to arise the humor, such as facial expression, body movement, make up or clothes which are arranged in such a way that makes the viewers laugh. The sample of this kind is a situation of two clowns who are doing a monkey dance.

## **7. Kinds of Verbal Humor**

The verbal humor can be divided into three kinds based on the categorization of verbal humor. Spanakaki (2007) proposes three kinds of

verbal humor that includes wordplay, allusion, and verbal irony. This categorization is very needed to justify what is considered humorous.

a. Wordplay

Wordplay is widely known as one kind of verbal humor for some scholars. It is term that also can be said as a play with the meaning of a word. Wordplay is usually used to create joke. Given that, Nieminen (2007: 11) proposes that a great deal of verbal humor is based on some kind of wordplay.

The most comprehensive definition of wordplay is taken from Dirk Delabastita's definition (1996: 128 in Spanakaki 2007, in Vandaele 2010: 180) as follows:

“Wordplay is the general name for the various textual phenomena in which structural features of the language(s) are used are exploited in order to bring about a communicatively significant confrontation of two (or more) linguistic structures with more or less similar forms and more or less different meanings.”

In sum, wordplay occurs in a sentence which has ambiguity or confrontation between two or more meaning. In some cases, wordplay also plays with the sounds of the words. For instance, to their children, parents can appear to be “all-knowing” or “all no-ing” (Franzini 2002: 24).

Still, according to Delabastita (1996: 128 in Spanakaki 2007), wordplay based on the type and degree of similarity can be further divided into the following categories.



### 1) Homonymy

Homonymy is a type of wordplay which has identical spelling and sounds but different meaning. For example, the word *bank* in English refers to river or building.

### 2) Homophony

Homophony is a type of wordplay which has identical sounds but different spelling and meaning. For instance, there are the words in English *to*, *two*, *too*.

### 3) Homograph

Homograph is a type of wordplay which has identical spelling but different sounds. For example, the word *close* in English refers to change something from being open to not being open and refers to not far in position.

### 4) Paronymy

Paronymy is a type of wordplay in which there are slight differences in both spelling and sounds. For example, the word *naughty* with the word *knotty* in English.

### 5) Polysemy

Polysemy is a type of wordplay in which there is one word with different meaning. For instance, there is a word in English *horse*. It has different meanings that are *a chess pawn*, *the gymnastic tool*, and *the actual animal*.

Leppihalme (1997: 142 in Korhonen 2008: 9) adds that wordplay can be based on several different features of the language(s) involved. These features are pronunciation, spelling, morphology, vocabulary, or syntax.

In addition to the difficulty in the translation of wordplay, Delabastita (1994: 223, in Nieminen 2007: 26) states that the difficulty of the translation of wordplay lies on the semantic and pragmatic effects of the source-text wordplay which is finding their origin in particular structural characteristics of the source language. From that statement, it can be said that wordplay has certain feature that cannot be imitated by other languages.

#### b. Allusion

Allusion is categorized as one of kinds verbal humor which is stated by Ritva Leppihalme. Leppihalme's study of allusion (1997: 10, in Spanakaki, 2007) divides functions of allusion into three. They are creating humor, delineating characters and carrying themes.

Defining of allusion in kind of verbal humor is probably easier than translating it. It is started with looking the definition of allusion based on *Cambridge Advanced Learner Dictionary 3<sup>rd</sup> edition*. It defines allusion as something that is said or written that is intended to make you think of particular thing or person. Meanwhile, Leppihalme defines the allusion related to the humor function. She refers to 'allusion' as the use of proper names or to particular, well known performed sentences in either their original or modified form in other texts to convey some implicit meaning or connotations

(Spanakaki, 2007). From both definitions, it is clearly shown that allusion is mainly characterized by using literary term like proper names in text to refer to something and to indicate implicit meaning. For example, there is dialogue between two sisters; Jenna said to Mita, “It has rained so long, it seems as though it has rained for 40 days and nights!” This example refers to allusion of a well-known event *Noach Arch*.

Moreover, allusion forms from applying slogans from films, advertisement and political campaign, various catch phrases, clichés, proverbs, popular believe, assumptions and stories (Niknasab 2009: 49). Spanakaki (2007) also adds that many allusions are adopted from history, literature, cinema, television, and music.

For the purpose of humor, an allusion involves some modification of frames. Such frames include idioms, proverbs, catchphrases, and allusion to various sources (Leppihalme 1996: 200 in Spanakaki 2007).

Leppihalme (1997: 10 in Hellgren 2007: 12) also divides allusion into two divisions. They are proper name allusion and key phrase allusion.

#### 1) Proper Name allusion

The frame that carries the allusive meaning is a proper name. The corpus of this frame includes numerous examples, typically names people (real-life and fictional, titles of fictional works, and names of organizations).

## 2) Key Phrase allusion

Key Phrase allusion can be defined as encompassing all other allusions, those which do not contain a proper name, for example as references to song lyrics and well-known literary works.

In the case of translating allusive texts, it arises difficulty, Niknasab (2009: 52) says that allusion are culture-bound. Given that the sources of allusion, such as name the most important person, history, literature, are only relatively familiar in the source culture. Leppihalme (1994: 180 in Nieminen, 2007: 14) proposes because of the culture bound knowledge that the allusion require, they often lose their humorous effect in translation.

### c. Verbal Irony

In expressing humor, words can be created ironically to evoke the laughter. It is called as verbal irony. Irony, according to Peyroux (2011: 28), is an incongruity between literal meaning of the speaker's utterance and his or her tone, facial expression or body language which indicates that there is another meaning to it. Thus, something is identified as verbal irony if there is opposite meaning with what speaker says.

Irony in verbal humor presents contradictions. These contradictions occur between a said expression and the context of the situation. An audience may expect something for what will be said of a situation, but their expectation is broken by irony.

Irony can be formed by some features (Marleau 1982, Hurt and Widler 1998, in Peyroux 2011: 24-25), as:

- 1) interjections and formulae of greeting, politeness, affirmation, negation, amazement, exclamation, question tags,
- 2) forms of address with a proper noun,
- 3) forms of address with a common noun with a familiar sound,
- 4) phatic dialogue, and
- 5) repetitions that is clear from the context

When talking about ironic clues, Klreuz (1996: 32 in Salik 2010: 10) emphasizes the importance of the surrounding context. Knowing the overall context can indicate the ironic intent. Moreover, Pelsmaekers and Van Bensien (2002: 246 in Salik 2010: 9) explain that the verbal clues to irony may occur in spoken language or written texts. These include:

- 1) hyperbolic expressions

Example: “**After a million hours**, she finally appeared”

- 2) tag questions

Example: “That was easy, **wasn’t it?**” said after completing an extremely difficult task

- 3) hyperformality

Example: “**I’m really sorry to bother you, young lady, but would you please be so kind and clean your room?**” (said by mother to her daughter who has repeatedly ignored her request to clean her room)

4) intensifiers

Example: “**I really appreciate** your input in class discussion”, said by a teacher to a student who is clearly not engaged in class activity

5) interjections

Example: “**Oh’ no, poor you!**” said by someone who is not at all sorry for the person”

6) ironic repetition of previous talk

Irony can bring fun in the conversation and create pleased situation. For instance, there is kind of situation; a friend falls in the puddle of mud by mistake, and you smile then help her and say, “Well now, you have the greatest luck today!” The comment will probably be funny and the two of you will be laugh because of that accident.

## 8. Translating Humor

Humor, translation and audiovisual translation (AVT) are three fields of study which have been flourishing and challenging research interest among the scholars. A number of researches have been conducted to prove that those study fields are really challenging to the translators and provide the translation problems and solutions.

Some scholars in their researches mention that humor has been questioned for its translatability from year to year. Diot (1989: 84, in Vandaele 2002: 149) explains that humor is known to challenge for translators. It is often seen as a paradigm case of ‘untranslatability’. Beninca

(1998: 58-59, in Chiaro 2006: 198) also considers that Verbally Expressed Humor is the most challenging factor in producing good quality translations for screen. Furthermore, Chiaro (in Cintas and Anderman 2009: 138) proves that the translation of Verbally Expressed Humor appears to be a notoriously complex task which rendered even more problematic when it occurs in audiovisual texts such as films and sitcoms.

Of course, there are several reasons of why humor translation becomes problematic. Following Vandaele (2002: 150), humor translation is qualitatively different from other types of translation and, consequently, one cannot write about humor translation in the same way one writes about other types of translation. In addition, Chiaro (2006: 200) also contends that it is highly unlikely to find the same words, sounds, forms and concepts in two different languages which must also happen to possess the same ambiguity that can be exploited for humorous means, this solution is extremely difficult and very much dependent on skills of translators.

Spanakaki (2007) discusses three kinds of humor that can influence their translatability. The first kind is universal humor that is familiar with using common subject to evoke humor for everyone, such as love. The second is cultural humor with allusion as an example. The last is linguistic humor that is more difficult to translate than the universal humor. The example of this kind is wordplay.

Verbal humor is often viewed as untranslatable due to its cultural and linguistic aspects. Vandaele (2002: 149) explains that to understand cultural

untranslatability, we should think of our above-mentioned characterizations of humor. Humor occurs when a rule has not been followed, when an expectation is set-up and not confirmed, when the incongruity is resolved in an alternative way. Humor thereby produces superiority feelings, which may be mitigated if participants agree that the humor is essentially a form of social play rather than outright aggression. Further, the humor event is very visible due to physiological correlates: laughter, smiling, and arousal. On the one hand, any translation failure will therefore be very visible: it is obvious that the translator has failed when no one laughs at the translated humor. Yet, the translator of humor has to cope with the fact that the “rules,” “expectations,” “solutions,” and agreements on “social play” are often group- or culture-specific.

As translating verbal humor is cultural-bound and therefore there are linguistic elements that have to be concerned, a translator has challenges to keep the informational and the pragmatic content while translating the humorous element to the target language culture (TL). They must have good quality to their translation and also great creativity to produce similar effect as it would provoke in the source language culture (SL).

## **9. *Rio* Animated Film synopsis**

*Rio*, often promoted as *Rio: The Movie* or *The Rio Movie* is categorized as American musical comedy animated film, produced by Blue



Sky Studio and directed by Carlos Saldanha. It was released by 20<sup>th</sup> Century Fox on April 15, 2011.

*Rio* is inspired from the successful videogame *Angry Bird* which is very popular not only among children, but also adults. Thus, this movie draws a good attention from audiences all over the world, especially among *Angry Bird*'s fans.

*The Rio Movie* has an interesting story. It tells about a male blue macaw named Blu who is taken to Rio De Janeiro, Brazil to mate with a female blue macaw named Jewel. In Rio, Blu who cannot fly fallen in love with Jewel, the free spirited macaw. The conflict arose when they were kidnapped by smugglers who wanted to sell them in another country. Fortunately, they could escape and made a trip through the villages and jungles of Brazil. In their adventure, they met some friendly animal friends like Luiz, Pedro, Rafael, Nico, Chloe, and Alice. These friends always helped them to run away from smugglers and helped them to meet again with Linda and Tulio.

It is easy to find verbal humor in *Rio* and to find the different in the translation text of the humor since this is an American comedy animated film. There are some dialogues between the characters in *Rio* that are intended to create humorous effects but when the subtitle appears, the humor cannot be rendered well.

## 10. Related Studies

There are two earlier researches used as references in doing this research. The first research was done by Maria Agustira in 2005. The title of her research is *A Translation Analysis of Humor in Anecdote about Real Person in The Book "Enriching Your Vocabulary through Anecdote 2"*. She discusses the humorous aspects found in the anecdote about real person and the accuracy, readability, and acceptability of the translation in the anecdote for the target readers. In her research, the humor aspect of incongruity is used more often in the anecdote about real person rather than the aspect of superiority. The translation of the anecdotes is considered accurate, readable for the target readers and acceptable for the audiences.

The second research was conducted by Sini Nieminen in 2007 entitled *Comparing and Contrasting the Translations of Verbal Humor in Screen Translations of 'Shrek'*. She analyzes the verbal humor of the film and the translations of humor categories. In her research, kinds of verbal humor found in *Shrek* are wordplay, allusion, sarcasm and irony. Verbal humor in a film is always situational, context bound, and its translation depends on the translator's view on what is the core of the humor and its equivalence in target text, as well as on the audience. Very few find of jokes are amusing if they have heard them many times before, so the humor and its translation need to be fresh.

Both researches offer some ideas to the analysis of this research. They give a lot of contribution in understanding humor, especially verbal humor and its translation in this present research.

## **B. Conceptual Framework**

The aim of this research is to discuss how verbal humor is translated in the audiovisual product, especially in subtitling. It mainly concerns with the translation product of *Rio* animated film. It also acts as an evaluation of this product. In analyzing humor and the translated text, this research focuses on the identification of its verbal humor, the application of its subtitling strategies, and the evaluation of the acceptability of the translated text.

There are some theories used as the framework of this research. Those theories help to analyze the problems formulated in this research and also to be used to set up a standard of judgment in analyzing the data. Moreover, the field of this research is audiovisual translation. Researches in this field mainly discuss about dubbing and subtitling in different languages and cultures, and this present research discusses subtitling.

In this research, the different kinds of verbal humor will be first discussed. As references for the analysis, some relevant theories concerning audiovisual translation which includes subtitling, translating verbal humor, subtitling strategies are applied. The theory about acceptability of translated humor text in target language for audiences is commented upon.

There are three frameworks of theories in this study. The first framework is related to kinds of verbal humor. According to some theories, the data in this research will be divided into three categories on the basis of the kinds of verbal humor they contain. The three categories that are relevant to analyze the translation of verbal humor are proposed by Spanakaki (2007) for the kinds of verbal humor. There are wordplay, allusion, and verbal irony.

### 1. Wordplay

Wordplay can be defined as play on words, in which a word of multiple meaning or a word of similar sound but different meaning and it is used to create the joke.

### 2. Allusion

Allusion is a form of verbal humor that involves literary terms like proper names to refer something and to indicate implicit meaning. One way allusion is done is by reminding the audiences to certain popular terms such as name of popular figures, popular events, popular places, popular music, and so on, thus creating humor.

### 3. Verbal Irony

Irony in verbal humor is using words to express something completely different from the literal meaning. Usually, the speaker says something opposite of what he/she means and the listener believes the opposite of what speaker says.

The second framework discusses about subtitling strategies that is used by translator to translate verbal humor. This research applied the theory based

on Henrik Gottlieb's classification of interlingual translation strategies. In this theory, the unit analysis of this study is a frame of a film. A frame is defined as a word or a stretch of words in the form of subtitle, which appeared for a length of time on the screen and disappeared before another frame appeared (Ghaemi and Benyamin 2010: 43). There are ten strategies based on this theory. They are expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion, and resignation.

1. **Expansion** is used when the original requires an explanation because of some cultural nuance not retrievable in the target language;
2. **Paraphrase** is resorted to in cases where the phraseology of the original cannot be reconstructed in the same syntactic way in the target language;
3. **Transfer** refers to the strategy of translating the source text completely and correctly;
4. **Imitation** even maintains the same forms, typically with names of people and places;
5. **Transcription** is used in those cases where a term is unusual even in the source text, for example the use of a third language or nonsense language;
6. **Dislocation** is adopted when the original employs some sort of special effect, for example a silly song in a cartoon film, where the translation of the effect is more important than the content;
7. **Condensation** would seem to be the typical strategy used, that is the shortening of the text in the least obtrusive way possible;

8. **Decimation** is an extreme form of condensation where, perhaps for reasons of discourse speed, even potentially important elements are omitted;
9. **Deletion** refers to the total elimination of parts of a text;
10. **Resignation** describes the strategy adopted when no translation solution can be found and meaning is inevitably lost.

The third framework explains about the acceptability of the translated humor text. Acceptability refers to how natural or acceptable the target text for the target readers. It can be used as a model to see whether the translated text in the target culture can be acceptable or not. The acceptability of the translation is measured based on the three scales. Scale 3 is given if the translated text is acceptable, 2 is less acceptable, and 1 is unacceptable. Below is the scale of acceptability analysis.

Table 2: **The Acceptability Scale**

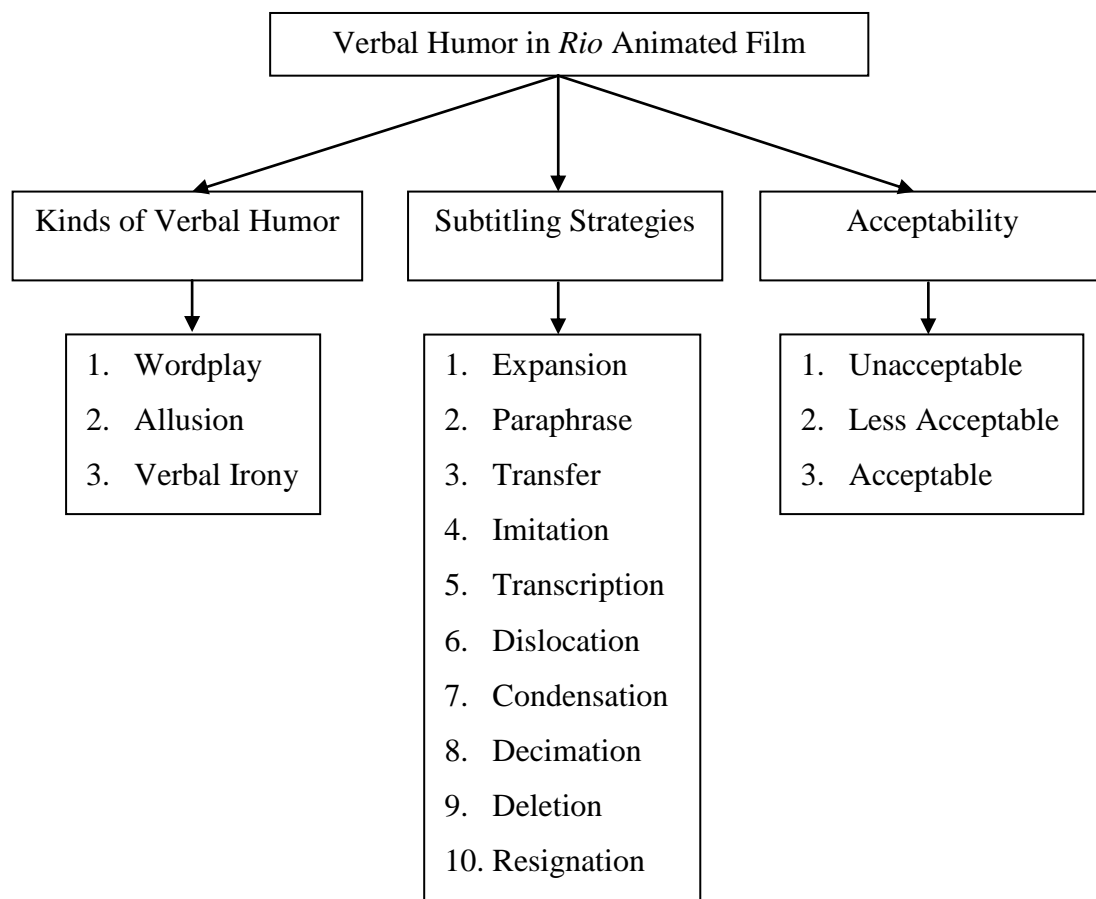
Scale	Description	Definition
3	Acceptable	The translation is accepted by the audience if the humorous aspect from source text is naturally rendered to target text and not like a translation.
2	Less Acceptable	The translation is less acceptable by the audience with several adjustments that are

		suited with the nature of the target text but there are still some uncommon sentences.
1	Unacceptable	The translation is unacceptable if the target text is translated literally. The translation is unnatural and unacceptable as humor.

This research aims at discussing these issues in a descriptive way. It will not search or focus on the possible errors or mistakes the translators have made.

### C. Analytical Construct

This research has purpose to discuss and to know how verbal humor is translated into subtitling and how the kinds of humor can influence the translated text. Moreover, this research focuses on analysing the kinds of verbal humor found in *Rio* animated film, the subtitling strategies of the translated text, and the acceptability of the translated text.



**Analytical Construct of the Research**



## **CHAPTER III RESEARCH METHOD**

### **A. Research Type**

This research is to be a descriptive qualitative research. It does not deal with the testing of a theory or a hypothesis, but it deals with the understanding of theory (Hadi 2000: 23). It is a research in which the writer collects and analyzes the data to draw conclusions. Three main purposes of a descriptive qualitative research are to describe, to explain, and to validate findings. This research describes the translation of verbal humor, to classify the kinds of verbal humor, to describe the subtitling strategies applied in the Indonesian subtitling, and to assess the quality of the translation in term of the acceptability in Indonesian subtitling of *Rio* animated film.

### **B. Data and Data Sources**

The most important thing in a research is the accuracy of the data. The data of this research were collected manually from the VCD of *Rio* animated film. The VCD became the data source because the subtitling in the VCD version is more complete and clear than the DVD version and there are some subtitling that fail to render the verbal humor dialogues. This research only focused on utterances expressed by the characters that includes words, phrases, or sentences contains verbal humor and its Indonesian subtitles.

The data were also obtained from the assessment of the three respondents. They assessed the acceptability of the Indonesian translation of the verbal humor in *Rio* animated film.

The respondents were taken purposively from undergraduate students of English language and literature study program, Yogyakarta State University. They should be already in ninth semesters, having good capability in speaking and reading both English and Indonesian language, having adequate of experience in translation, and having hobby to watch foreign movie, especially Western movie.

### **C. Research Instrument**

There were two instruments in this research. The first as main instrument was the researcher that acts as the planner, the data collector, the observer, the analyst, and the reporter of the findings. The second instrument included data sheets, tables, books, internet, and laptop. The data sheets were employed to record the data which will be transferred into analysis table to be analyzed further. Books and internet were functioned to collect some information of theories which were used in the research, and laptop was also considered as a very helpful instrument with which the most of the processes of this study was finished.

#### **D. Technique of Collecting Data**

According to Moleong (2006:168), in a qualitative research, the writer herself acts as the main instrument. The writer designed this study. Meanwhile, this study also uses additional instruments, such as film scripts, and data sheets. In collecting the data, the researcher, as the primary research instrument, took some steps as presented as follows:

1. replaying the animated film entitled *Rio* at least 5 times by using a laptop,
2. selecting the data from dialogues employing the verbal humor,
3. transcribing the data from the film in to the form a dialogue list,
4. reading the dialogue list carefully to determine whether the dialogue is humorous or not and putting away the humorous dialogues whose interpretation depends too much on the visual image,
5. identifying the listed dialogues containing humor expressions by giving codes,
6. transcribing and identified the listed dialogues containing humor expressions in Indonesian subtitles,
7. fixing the dialogues containing verbal humor in English language and its Indonesian subtitles,
8. selecting and classifying the valid and relevant data based on kinds of verbal humor and the subtitles strategies that used,
9. transferring the data into the data table and interpreting the data in some classifications, i.e., in the kinds of verbal humor: wordplay, allusions, or verbal irony and in the form of subtitling strategies: expansion,

paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion, or resignation,

10. coding the data to make easier the analysis,
11. giving questionnaire for respondents to assess the acceptability of humor in Indonesian translation in *Rio* animated film, and
12. presenting the results clearly

In collecting the data, the data were given codes to make the analysis of each data easier. The following coding is applied.

Datum number 1: 01/WP/Pp/2

As explanation for the data example coding above: The data number 1 is Wordplay with Paraphrase as the subtitling strategy and the acceptability for the translation is less acceptable.

Below is the complete convention of abbreviation used in data coding.

01 : number of the datum

WP : wordplay

AL : allusion

VI : verbal irony

Ex : expansion

Pp : paraphrase

Tf : transfer

Imi : imitation

Tc	: transcription
Dl	: dislocation
Con	: condensation
Dc	: decimation
Del	: deletion
Res	: resignation
3	: acceptable
2	: less acceptable
1	: unacceptable

#### **E. Technique of Analyzing Data**

According to Hansen (2005) a qualitative method in translation studies relies on experiences and phenomena that need to be interpreted and explained. Verbal humor, particularly in films, is difficult to define clearly. Humor is more matter of interpretation. In this research, it analyzes the humor in *Rio* animated film based on the situational context and also the utterances told by the characters.

The findings of the research were discussed in three phases as well. Firstly, there was a definition and categorization of the material into group depends on what kind of verbal humor will be found. There were no specific percentages or numbers on how many examples they are in each category, since the results will be subjective. For example, there were many wordplay-elements, such as homophony or homonyms; they could be place under

‘wordplay’ too. Secondly, these categories will be analyzed further and discussed based on their subtitling strategies. Thirdly, three respondents who have certain qualifications to assess the acceptability of the translation were involved in this research.

The division of the research analysis logically divided into three phases. In the first phase, after analyzing the humor, it is easier to identify the kinds of verbal humor that may be problematic for the translator or require more imagination from them. In the second phase, it is to identify the subtitling strategies that applied by translator when translates the dialogues containing verbal humor into Indonesian language. In the third phase is to determine the acceptability of the translation.

The model for analysis data contains the following elements.

1. Scene

Scene includes a description of the scene of the film, including the setting in the movie it occurs.

2. Dialogues

Dialogues include an interpretation of the dialogues of the scene in the context, providing background information for the readers understanding.

3. Subtitle

Subtitle includes the translated version of the utterance as provided by the subtitler.

4. Humor

Humor includes a classification of the kinds of verbal humor applied.

## 5. Strategy

Strategy includes a classification of the subtitling strategies in accordance with the theory used in this research.

## 6. Questionnaires

Questionnaires will be presented in open-close form, which means that the questionnaire has optional answer and gives opportunity for the respondents to give comment in the available space related to their answer.

## 7. Comments

Comments are given regarding the findings, including conclusion and suggestion.

In analyzing the data, this research uses the table, and questionnaire that is given to three respondents.

### 1. Table

In this research, there is table that is used to make the analysis easier. The following is the table.

**Table 3: Table of the Data Analyzing of Dialogues Containing Verbal Humor and Its Indonesian Translation**

Time	Setting	No.	Data		Kinds of Verbal Humor	Subtitling Strategies	Acceptability
			Source Language (English)	Target Language (Indonesian)			

## 2. Questionnaire

Questionnaire is used to gain information from the respondents about translation quality assessment in term of acceptability. The following is the table in the questionnaire that used to determine the acceptability level of translation of verbal humor in the Indonesian subtitling of *Rio* animated film.

**Table 4: Table of the Data Analyzing of Acceptability Level in Translating Dialogues Containing Verbal Humor**

Time	Context of Situation	No.	Data		Acceptability Level (3 / 2 / 1)	Comments
			SL (English)	TL (Indonesian)		

## F. Trustworthiness

Trustworthiness of the data in qualitative research is needed to support the ideas of the research's finding. According to Moleong (2001: 173), there are four criteria to check the trustworthiness of the data. They are credibility, dependability, conformability, and transferability. In this research, the trustworthiness of the data was gained by using credibility, dependability, and conformability.



Credibility concerns with the accuracy of the data. In achieving the degree of credibility, detail observation of the data is performed. The data were read and re-read carefully and comprehensively, then they were collected and classified in accordance with the research question.

Dependability refers to stability and track ability of the changes in data over time and conditions. In order to reach the degree of dependability, the processes of data collection and data analysis in this research are examined by some peers who have watched *Rio* animated film. They are Fairuzzamani Inayatillah, Muhammad Musa Yoga Mahendra, Imanina Resti, and Sigit Wibisono.

Conformability aims at measuring how far the finding and interpretation of the data are truly based on the theory. To get the degree of conformability, the data which had been analyzed are given to some respondents to get their reviews including suggestion and opinion about the analysis. The respondents are taken from Translation students of Yogyakarta States University that are already in ninth semester. They are Imanina Resti Sujarwanto, Sigit Wibisono, and Yolanda Cynthia Putri. Besides to be more convincing, the data are also examined from the point of view of the first and the second consultant. Their judgments are very important in the research for the accuracy of findings.

## **CHAPTER IV FINDINGS AND DISCUSSION**

This chapter consists of two sections, namely, research findings and discussion. The research findings present the data findings from the analysis. The data were served with the table of the frequencies of kinds of verbal humor presented by the characters in *Rio* animated film, the table of the frequencies of subtitling strategies applied in translating verbal humor in *Rio* animated film, and the table of the frequencies of acceptability level of verbal humor translation in *Rio* animated film. The discussion presents the detail explanation of the findings of three research problems. Those are the kinds of verbal humor, the subtitling strategies, and the acceptability level in translating verbal humor in *Rio* animated film.

### **A. Research Findings**

The research findings here contain the result of data analysis, which is in the form of numbers and percentages. There are tables and the detail explanation of the findings table in this section.

Table 5 below provides a description of the findings. It contains listing the kinds of verbal humor (Wordplay, Allusion, and Verbal Irony) that are presented by the characters in *Rio* animated film and indicates their frequency of occurrence in numbers as well as in percentages.

**Table 5: The Frequencies of the Kinds of Verbal Humor Presented by the Characters in *Rio* Animated Film**

<b>Kinds of Verbal Humor</b>	<b>Frequency</b>	<b>Percentage</b>
Wordplay	13	27%
Allusion	22	46%
Verbal Irony	13	27%
<b>Total</b>	<b>48</b>	<b>100%</b>

According to Table 5, Allusion appears most in the frequent number as the kind of verbal humor, in 46% of the data. Wordplay and Verbal irony considered as the second rank in the frequent number, in each of them 27% of the data. It can also be concluded that allusion as kind of verbal humor appears most often in *Rio* to amuse the audiences.

**Table 6: The Frequencies of the Subtitling Strategies Applied in Translating Verbal Humor of *Rio* Animated Film**

<b>Subtitling Strategy</b>	<b>Frequency</b>	<b>Percentage</b>
Expansion	4	8%
Paraphrase	19	40%
Transfer	11	23%
Imitation	4	8%
Transcription	1	2%

Dislocation	0	0%
Condensation	3	6%
Decimation	1	2%
Deletion	5	11%
Resignation	0	0%
<b>Total</b>	48	100%

As seen from Table 6 above, the translator applies eight subtitling strategies in translating the verbal humor dialogue, even, there are ten kinds of subtitling strategies in theory. The strategies used to translate the dialogue containing verbal humor are Expansion, Paraphrase, Transfer, Imitation, Transcription, Condensation, and Decimation. Dislocation and Resignation are subtitling strategies that are not used by the translator to translate the verbal humor dialogue.

The result of the analysis shows that Paraphrase becomes the most often subtitling strategy used by the translator in translating the verbal humor dialogue. On the second rank is Transfer, the third rank is Deletion, and the fourth and the fifth rank are Expansion and Imitation. The seventh rank is placed by Condensation. Moreover, Transcription and Decimation have the same frequency and also become the lowest frequency that is only 1 data and are place in the eighth rank.

Furthermore, a high occurrence of paraphrase as a subtitling strategy indicates that the translator attempts to create the same impression and understanding as provoked in the source text to the target audiences. Using ‘paraphrase’, the translator had tried to express the meaning of the speech using different words to achieve the effective subtitles. The translator did his best in transferring verbal humor dialogues to Indonesian in natural way as possible.

**Table 7: The Frequencies of the Acceptability Level in Indonesian**

**Subtitling of Verbal Humor in *Rio* Animated Film**

<b>Acceptability Level</b>	<b>Frequency</b>	<b>Percentage</b>
Acceptable	27	56%
Less Acceptable	14	29%
Unacceptable	7	15%
<b>Total</b>	48	100%

From this finding table, there are 27 data in this research belongs to the acceptable level. Moreover, 14 data are considered as less acceptable translation and only 7 data are considered as unacceptable translation as humor. This finding indicates that translation of verbal humor dialogue in Indonesian subtitling of *Rio* animated film is considered acceptable. The

translator can produce an acceptable translated text as humor for the target audiences.

## **B. Discussion**

The discussion section provides deep explanation of the findings. Detail information is presented to clarify the three objectives of the research covering the kinds of verbal humor, the subtitling strategies, and the acceptability level in Indonesian subtitling of verbal humor in *Rio* animated film.

### **1. Categories of Verbal Humor**

The data of verbal humor in this research is divided into three categories based on the kinds of verbal humor they contain. These categories are a sufficient theory proposed by Spanakaki (2007). They include wordplay, allusion, and verbal irony.

#### **a. Wordplay**

Anything amusing or funny put in words, or simply a playful way to use language is called by wordplay. There are some instances of wordplay in the data that aims to create verbal humor dialogues. Most of wordplay found in the data belongs to paronymy category. In paronymy, two or more words are almost similar, but there are slight differences in both spelling and sound. Below is the following paronymy-wordplay examples found in the verbal humor data.

(Setting: Linda gives Blu a sunblock after she uses it.)

Linda : Your turn, Blu! You don't want to get **beak-burn**.  
(Datum number 7: 07/WP/Pp/1)

In the example of datum number 7, the writer of *Rio* is playing the paronymy. The words *beak-burn* is combined with the setting of the dialogues to create a humorous effect. For instance, the datum number 7, the setting is that Linda gives Blu a sunblock. She mentions the phrase *beak-burn* to Blu as reference to the function of sunblock (in order not to get sunburn).

(Setting: Blu comes from Minnesota and comes to Brazil. He is very proud of his hometown. Jewel makes a joke about his hometown when they arrive in Luiz's garage.)

Jewel : Guess this is it  
Blu : Yeah. Quite an adventure  
Jewel : End of the line  
Blu : Yes  
Jewel : Guess things like this don't happen in **Tiny-soda**  
Blu : **Tiny-soda?** Wait, **Minnesota**  
Jewel : Yeah  
Blu : That's very good. That's very funny actually  
(Datum number 44: 44/Wp/Imi/2)

The words *Tiny-soda* and *Minnesota* that are uttered by Jewel and Blu are also a paronymy. It refers to name of one city, Minnesota and Jewel creatively spins it to *Tiny-soda*.

Other wordplay example in the data belongs to homonymy-wordplay. Homonymy refers to the situation where two words have the same sound and spelling but there is a difference in meaning. Here is the example of homonymy in *Rio* that creates humorous effect.

(Setting: Jewel and Blu argue about bird that cannot fly in the world. Jewel mentions ‘duck’. She does not mean to say that duck cannot fly. Blu considers that duck can fly. But what Jewel is trying to say is in order Blu to bow (to duck = to bow) because there is a cart in front of them.)

Jewel : This is great! I’m chained to the only bird in the world who can’t fly!

Blu : Actually, there are about 40 species of flightless birds.

Jewel : **Duck!**

Blu : **No, ducks can fly**

Jewel : **No! Duck!**

(Datum number 22: 22/WP/Ex/1)

The writer of this particular scene are playing with the word *duck*, which means *a bird that lives by water, has webbed feet, a short neck and a large beak; and to move your head or the top part of your body quickly down*. Blu mistakes Jewel’s word means a kind of bird and he is almost hit by the cart in front of them.

## b. Allusion

As analyzing the data according to kind of verbal humor, allusion appears most often in *Rio* animated film. In *Rio*, there are some allusions to famous people, particular objects, scientific terms, name of TV program, and song lyric. However, some cases need the reader’s familiarity with the cultural texts. The following is some examples of the data that require certain cultural knowledge from the viewer.

(Setting: In Jewel’s cage, Blu comes and calls Jewel to come out.)

Blu : Hello? **I come in peace**

(Datum number 12: 12/AL/Tf/3)



*I come in peace* includes key phrase allusion. It is a popular old greeting of peaceful intentions. In the scene, Blu calls Jewel to come out with saying *I come in peace*. It is funny considering that Blu is so afraid to meet Jewel, so he says this greeting as if Jewel is unfriendly bird.

(Setting: Tulio tries to add romantic atmosphere to Jewel and Blu with playing Lionel Richie's song in Jewel's cage. Blu likes it but Jewel does not. She even attacks Blu later. Linda thinks that they have been really close and Tulio feels satisfied with his idea about Lionel Richie's song.)

(a disco ball comes down, the lights are dimmed and Lionel Richie's 'Say you Say Me' starts playing)

Blu : Okay, I had nothing to do with that. But you have to admit it's actually a pretty good song.

(Jewel gives Blu a look as he starts singing to the music)

**'Naturally'**

**Yeah, sing it, Lionel**

(Jewel suddenly jumps onto Blu)

Linda : (Linda watches on the monitor as Blu and Jewel struggle, thinking they're mating) Wow. That was fast

Tulio : **Lionel Richie works every time.** We should probably give them some privacy.

(Datum number 15, 16, and 17: 15/AL/Tf/3, 16/AL/Imi/3, and 17/AL/Imi/2)

There are three data in this scene which belong to Allusion of famous artist and song lyric, Lionel Richie and his song. Lionel is an American musician and also a song writer. Lionel Richie's 'Say You, Say Me' is theme song of *White Night* film in 1985. In this scene, Tulio plays 'Say You, Say Me' in Jewel's cage to make romantic atmosphere. He wants Blu and Jewel to mate so they can save their species from the extinction. Amusement arises when Blu sings this song and it looks he really likes this song. However, Jewel does not and she even attacks Blu. Linda who watches them on the

monitor thinks that they are already mating. Furthermore, in datum number 17, Tulio utters *Lionel Richie works every time* to express his satisfaction about his Lionel Richie's idea. As he does not know that he is already fail to make Blu and Jewel mating.

(Setting: Rafael sings a song to his wife, Eva. He sings very melodious, but when Eva continues the song, her voice is so hoarse. Rafael unexpectedly praises his wife's voice though it sounds so terrible. Jewel assumes that Rafael's love to Eva is deaf.)

Rafael : Eva, my love... I must take this young couple to see Luiz

Eva : Luiz! You don't fool me for a second. You and your amigo just want to sneak off to Carnival

Rafael : Carnival, That magical time when I met the most beautiful bird in the world (Rafael hugs Eva and kiss her, Jewel huffs at Blu with disgust) I still remember the song that was playing when I first laid eyes on you

Tall and tan and young and lovely

The girl from Ipanema goes walking. Come on, baby, sing it!

Eva : And when she passes, each one she passes goes, ah!

(Eva sings out of tune)

Rafael : Like a river of the sweetest honey

Jewel : **I guess love is deaf**, too

(Datum number 29: 29/AL/Tf/3)

The key phrase allusion *Love is deaf* is adapted from the popular idiom, *Love is blind*. *Love is blind* is made by Shakespeare. It is probably Shakespeare's favorite line because he mentions this line in some his plays such as *Two Gentlemen of Verona*, *Henry V*, *The Merchant of Venice* (1596).

In the film scene of datum number 29, Jewel utters *Love is deaf* to create humorous assumption for the character. As mentioned before in the setting, Rafael praises his wife's voice which is clearly out of the tune.

### c. Verbal Irony

Irony in verbal humor presents contradiction that occurs between a said expression and the context of the situation. Not all irony expression in *Rio* is intentionally to create humorous effect. As verbal irony includes one form of humor which does not have an accurate definition (Spanakaki 2007), it provides the difficulty to analyze the ironic expression that is intended to create humor. Therefore, there are some ironic clues that are provided in theories. The surrounding context also helps to know the particular dialogue is fun or not.

Verbal irony involves elements of exaggeration which is having hyperbolic expression to reveal the humorous dialogue. There are two examples of verbal humor data in *Rio* that belongs to hyperbolic expressions.

(Setting: Rafael's kids annoy their daddy. Rafael threatens them that he will call their mother and it is succeeded. His kids run because they are afraid of their mother.)

Rafael : Works every time. **They're scared to death of her**  
(Datum number 27: 27/VI/Pp/1)

Rafael's utterance '*They're scared to death of her*' considers as hyperbolic expression. This expression is pointed to his wife. As his kids run away as soon Rafael mentions their mother, Rafael makes irony about their fear through this utterance. It brings fun to the conversation.

(Setting: Blu is arrested by Nigel. He does not look afraid because he believes that Pedro, Nico and Rafael will save him and Jewel. However, Nigel has arrested Pedro, Nico, and Rafael first.)

Nigel : Hello, pretty bird. So kind of you to join our little soirée

Blu : Come on. You really think I came alone? **I got three of the roughest, meanest, craziest birds in all of Rio right behind me**

Pedro : You heard that, guys? We're saved! That's right. That's right

Nico : I think he means us

(Datum number 48: 48/VI/Del/3)

The expression "*I got three of the roughest, meanest, craziest birds in all of Rio right behind me*" is also hyperbolic expression. Blu calls his friends; Nico, Pedro and Rafael as the roughest, meanest, craziest birds in Rio in order to frighten Nigel. However, the humor arises from the fact that Nigel has arrested Nico, Pedro, and Rafael first before Blu.

## 2. Subtitling Strategies

The analyzing of the verbal humor data is classified based on the subtitling strategies and the acceptability level into the following table. This table helps to make easier the analysis in the discussion section.

Table 8: **The Data Classifying Analysis**

Kinds of Verbal Humor Subtitling Strategies	Wordplay	Allusion	Verbal Irony
Expansion	L1. 22	L1.	L1.
	L2.	L2. 40	L2.
	L3.	L3. 05	L3. 03

<b>Paraphrase</b>	<div>L1. 07, 31</div> <div>L2.</div> <div>L3. 21, 32, 34</div>	<div>L1. 11</div> <div>L2. 09</div> <div>L3. 10, 13, 14, 18, 19, 25, 35</div>	<div>L1. 27</div> <div>L2. 26</div> <div>L3. 01, 36, 41</div>
<b>Transfer</b>	<div>L1.</div> <div>L2. 46</div> <div>L3.</div>	<div>L1.</div> <div>L2. 04, 06, 39</div> <div>L3. 02, 12, 15, 29</div>	<div>L1. 28</div> <div>L2.</div> <div>L3. 20, 43</div>
<b>Imitation</b>	<div>L1.</div> <div>L2. 44</div> <div>L3.</div>	<div>L1.</div> <div>L2. 1, 23</div> <div>L3. 16</div>	<div>L1.</div> <div>L2.</div> <div>L3.</div>
<b>Transcription</b>	<div>L1. 38</div> <div>L2.</div> <div>L3.</div>	<div>L1.</div> <div>L2.</div> <div>L3.</div>	<div>L1.</div> <div>L2.</div> <div>L3.</div>
<b>Dislocation</b>	<div>L1.</div> <div>L2.</div> <div>L3.</div>	<div>L1.</div> <div>L2.</div> <div>L3.</div>	<div>L1.</div> <div>L2.</div> <div>L3.</div>
<b>Condensation</b>	<div>L1.</div> <div>L2. 24</div> <div>L3. 08, 47</div>	<div>L1.</div> <div>L2.</div> <div>L3.</div>	<div>L1.</div> <div>L2.</div> <div>L3.</div>
<b>Decimation</b>	<div>L1.</div> <div>L2. 42</div> <div>L3.</div>	<div>L1.</div> <div>L2.</div> <div>L3.</div>	<div>L1.</div> <div>L2.</div> <div>L3.</div>
<b>Deletion</b>	<div>L1.</div> <div>L2.</div> <div>L3.</div>	<div>L1.</div> <div>L2. 30</div> <div>L3.</div>	<div>L1.</div> <div>L2. 37, 45</div> <div>L3. 33, 48</div>
<b>Resignation</b>	<div>L1.</div> <div>L2.</div> <div>L3.</div>	<div>L1.</div> <div>L2.</div> <div>L3.</div>	<div>L1.</div> <div>L2.</div> <div>L3.</div>

Table 8 clearly indicates the following phenomena.

- a. From ten subtitling strategies proposed by Gottlieb, there are only eight strategies that the translator applies to translate the dialogues containing verbal humor. There are Expansion, Paraphrase, Transfer, Imitation, Transcription, Condensation, and Decimation.
- b. Paraphrase becomes the most frequent strategy in translating verbal humor dialogues.
- c. Expansion is often used in translating dialogues belong to kind of verbal humor, Allusion, and less used in translating dialogues belong to kind of verbal humor, Wordplay and Verbal Irony.
- d. Paraphrase and Transfer are often applied in translating dialogues belongs to kind of verbal humor, Allusion, and less used in translating dialogues belong to kind of verbal humor, Wordplay.
- e. Imitation is often applied in translating dialogues belongs to kind of verbal humor, Allusion. In Indonesian subtitled of *Rio*, this strategy is not applied in translating dialogues belongs to kind of verbal humor, Verbal Irony.
- f. Transcription, Condensation, and Decimation are only used in translating dialogues belongs to kind of verbal humor, Wordplay.
- g. The acceptability level in scale 3 (acceptable) is often found in cases of translation of Allusion with Paraphrase strategy, which is 7 data, and translation of Allusion with Transfer strategy, which is 4 data. Then followed by translation of Verbal Irony with Paraphrase strategy, which is 3 data, and translation of Wordplay with Paraphrase strategy, which is 3

data. It indicates that Paraphrase strategy in translating dialogues containing verbal humor is considered best strategy. As with Paraphrase strategy, the most translated text is considered as acceptable translation.

- h. The acceptability level in scale 2 (less acceptable) is often found in cases of translation of Allusion with Transfer strategy, which is 3 data. There are 2 data that are also considered as less acceptable translation. There are found in cases of translation of translation of Allusion with Transfer strategy and Verbal Irony with Deletion strategy. It indicates that Less Acceptable translation mostly found in the cases of translation of verbal humor dialogues with Transfer strategy.
- i. The acceptability level in scale 1 (unacceptable) is often found in cases of translation of Wordplay with Paraphrase strategy. From the table 8 above also indicates that translation of wordplay is often considered as unacceptable translation, in which there are 4 data belongs to wordplay category. In cases of translation of Allusion, there is no data that is considered as unacceptable translation, while in cases of translation of Verbal Irony, there are 2 data that are considered as unacceptable translation. They are in cases of translation of Verbal Irony with Paraphrase strategy and Transfer strategy.
- j. There is no data of translation of verbal humor dialogue applying Dislocation and Resignation strategy.

According to the categories established above, the translation of verbal humor is analyzed and discussed in terms of their subtitling strategies and the acceptability level. The analysis of verbal humor is presented in the form of examples based on the subtitling strategy that is applied by the translator.

#### **a. Translation of Wordplay**

There are 7 subtitling strategies that applied by translator to translate the verbal humor dialogues belong to Wordplay category. They are Expansion, Paraphrase, Transfer, Imitation, Transcription, Condensation, and Decimation.

##### **1) Translation of Wordplay with Expansion Strategy**

The subtitling strategy, Expansion is used when the original text requires an explanation because of some cultural nuance not retrievable in the target language (Gottlieb in Ghaemi and Benyamin 2010: 42). In the following is a humor expression in kind of wordplay that is hard to find a completely corresponding term in the target language.

Setting: Jewel and Blu argue about bird that can not fly in the world. Jewel mentions 'duck'. She does not mean to say that duck cannot fly. Blu considers that duck can fly. But what Jewel is trying to say is in order Blu to bow (to duck = to bow) because there is a cart in front of them.

**Table 9: Example of Translation of Wordplay with Expansion Strategy**

<b>SL (English)</b>	<b>TL (Indonesian Subtitling)</b>
Jewel: This is great! I'm chained to the only bird in the world who can't fly!	Jewel: Ini hebat Aku dirantai bersama satu-satunya burung di dunia yang tak bisa terbang
Blu: Actually, there are about 40	Blu: Sebenarnya ada 40 spesies



species of flightless birds. Jewel: <b>Duck!</b>	burung yang tak bisa terbang Jewel: <b>Merunduk! (bebek)/</b>
Blu: <b>No, ducks can fly.</b>	Blu: <b>Bebek bisa terbang./</b>
Jewel: <b>No! Duck!</b> (referring to them ducking under a cart they're about to encounter)	Jewel: <b>Tidak! Merunduk!</b>

(Datum number 22: 22/WP/Ex/1)

In the example of datum number 22 above, the word *duck* translates to *Merunduk* and the translator adds the word (*bebek*). It is intended in order the target audiences understand the humorous context that the film scene provides. However, the subtitle *Merunduk! (bebek)* sounds not natural as humor and the wordplay element fails to render. Expansion looks not suitable strategy in translating of wordplay.

## 2) Translation of Wordplay with Paraphrase Strategy

Paraphrase is one of subtitling strategy that is indicated the altered expression and adequate rendering of non-verbal language specific-phenomena. Using 'paraphrase', the translator had tried to express the meaning of the speech using different words to achieve greater clarity (Ghaemi and Benyamin 2010: 45). In the following is an example of translation of wordplay applying Paraphrase as the subtitling strategy.

Setting: Nico and Pedro meet Rafael, Blu and Jewel in the market. Pedro sees Blu who is chained with a girl. Looking Blu with a girl, Nico and Pedro tempts Blu with his new girl.

Table 10: **Example of Translation of Wordplay with Paraphrase Strategy**

SL (English)	TL (Indonesian Subtitling)
Pedro: Hold up! Rewind Ain't that the bird from the cage?	Pedro: Tunggu! Mundurkan! Bukankah itu burung di kandang waktu itu?
Nico: I think our love lessons went down smooth	Nico: Kurasa pelajaran cinta kita berjalan lancar.
Pedro: You work fast	Pedro: Kerjamu cekatan juga./
Nico: Baby got beak	Nico: Besar sekali paruhnya.
Pedro: <b>You was locked up and now you're rolling with a hot-wing</b> I want to be like you	Pedro: <b>Kau terkurung dan sekarang kau bercumbu dengan burung seksi.</b> Aku ingin seperti kau./
Blu: No, it's not what you think We're just chained together	Blu: Tidak. Ini bukan seperti yang kalian kira. Kami hanya dirantai bersama./
Nico: Hey, I'm not judging you	Nico: Hei, aku tak menghakimimu.
Pedro: <b>Keep it spicy</b>	Pedro: <b>Kobarkan terus api asmaramu./</b>

(Datum number 34: 34/WP/Pp/3)

The joke plays with the double meaning of the word *hot-wing* and the idiomatic combination around it. Since in Indonesian there is no such word that would refer to the both of the meanings of the original, this instance causes problem for the translator, and often they have to translate only the main idea behind the utterance.

In the subtitles only the sense of the original source text is translated and the wordplay is deleted. The translator applies Paraphrase strategy to retain the sense, by choosing the word *burung seksi* and it has humorous connotation for the audiences.

The phrase *hot wing* belongs to polysemy-wordplay which refers to the name of food. However, the context of the dialogue does not refer to the food but refers to Jewel who is chained with Blu. Pedro assumes that Jewel is Blu's new girlfriend and he utters *hot wing* to tempt Blu. Nico, then, utters *keep it spicy*, it is usually used to refer the taste of food (as mentioned before, the word *hot wing* is the name of food). Therefore, using Paraphrase strategy, the translator creatively translates *keep it spicy* to *Kobarkan terus api asmaramu*. In acceptability level analysis, two respondents (Sigit Wibisono and Imanina Resti) who are conducted in this research say that they love the translation. It can render the humorous element naturally in the target language.

Other subtitling strategies that are used in translating the dialogues containing wordplay are Transfer, Imitation, Transcription, Condensation, and Decimation. The following is an example of each subtitling strategy that is applied in translating the verbal humor dialogue containing wordplay element.

### 3) Translation of Wordplay with Transfer Strategy

Setting: Pedro and Nico inform Blu that Jewel is arrested by Nigel.

Table 11: Example of Translation of Wordplay with Transfer Strategy

SL (English)	TL (Indonesian Subtitling)
Pedro: Blu!	Pedro: Blu!/ 
Nico: Hey, Blu! Blu!	Nico: (no translation)
Pedro: <b>I was flying and then I saw this big cockatoo!</b>	Pedro: <b>Aku sedang terbang dan aku lihat burung kakatua besar!</b>
Nico: <b>With big ninja talons!</b>	Nico: <b>Dengan taji ninja besar!/ </b>
Pedro: <b>This cockatoo was ugly!</b> Anyway, that's not the point.	Pedro: <b>Kakatua itu jelek sekali!</b> Tapi bukan itu intinya./

(Data number 46: 46/WP/Tf/2)

The translation of wordplay in the data above applies Transfer as subtitling strategy. Transfer refers to the strategy in translating the source text completely and accurately (Ghaemi and Benyamin 2010: 42). The translator of *Rio* translates the utterance of Pedro completely, without adding or shortening the content. However, the target text sounds unnatural as humor when the word *dengan taji ninja besar* appears in the subtitled. The word *taji* which is translated from the word *talons* seem to be made only the wordplay in mind, not the context. The utterances are intended to describe the physical appearance of Nigel and to translate them are used Transfer as the subtitling strategy. It probably can ruin the humor. For the suggestion, the translator can translate *with big ninja talons* to be *dengan cakar kura-kura ninja yang besar*.

It can maintains the humorous effect, though it is used Paraphrase as the subtitling strategy.

#### 4) Translation of Wordplay with Imitation Strategy

Setting: Blu comes from Minnesota and comes to Brazil. He is very proud of his hometown. Jewel makes a joke about his hometown when they arrive in Luiz's garage.

Table 12: **Example of Translation of Wordplay with Imitation Strategy**

SL (English)	TL (Indonesian Subtitling)
Jewel: Guess things like this don't happen in <b>Tiny-soda</b>	Jewel: Kurasa hal-hal seperti ini tak terjadi di <b>Tiny-soda</b> .
Blu: <b>Tiny-soda?</b> <b>Wait, Minnesota</b>	Blu: <b>Tiny-soda?</b> <b>Tunggu, Minnesota?/</b>
Jewel: Yeah.	Jewel: Ya.
Blu: That's very good That's very funny actually	Blu: Itu bagus sekali. Sebenarnya itu lucu sekali.

(Datum number 44: 44/WP/Imi/2)

Wordplay based on the name of particular object seems simple to translate. As the example of the Datum number 44 above, the translator applies Imitation as subtitling strategy to translate the wordplay. Imitation maintains the same forms, typically with the name of people and places (Ghaemi and Benyamin 2010: 42). This strategy preserves the wordplay and renders the humor to the target audiences as well.

### 5) Translation of Wordplay with Transcription Strategy

Setting: Pedro successfully throws the tomato to one of monkey's face.

Table 13: **Example of Translation of Wordplay with Transcription**

#### Strategy

SL (English)	TL (Indonesia Subtitling)
Pedro: <b>Yippee-kai-yay, monkey man!</b>	Pedro: <b>Yippee-kai-yay, manusia monyet!</b>

(Datum number 38: 38/WP/Tc/1)

Transcription is used in those case where a term is usual even in the source text, for example, the use of a third language or nonsense language (Ghaemi and Benyamin 2010: 42). Transcription is applied by translator of *Rio* to translate *Yippee-kai-yay, monkey man*. It is translated into Indonesian to be *Yippee-kai-yay, manusia monyet*. The translator manages to preserve the wordplay in the subtitled as well.

Condensation and Decimation are characterized by the using of condensed expression. What makes Condensation differs from Decimation is the resulting of the translated text. Condensation refers to the shortening of the text in the least obtrusive way possible. It manages to preserve both meaning and most of the stylistic features of the original text, while Decimation is used to face the large speech volume due to fast speech tempo (Ghaemi and Benyamin 2010: 42). In Decimation, the potentially important elemnts can be omitted for reasons of discourse speed. The following is the data example of

translation of wordplay that applied Condensation and Decimation subtitling strategy.

#### 6) Translation of Wordplay with Condensation Strategy

Setting: Blu meets new friends in Rio. They are Pedro and Nico. Blu tries to chat with them, and they are involved in amusing conversation. Pedro says Blu is tourist and Nico does not believe it. Nico, then, supposes white liquid in Blu's beak is pigeon's muck then Blu explains that it is just a sunblock.

Table 14: **Example of Translation of Wordplay with Condensation**

#### Strategy

SL (English)	TL (Indonesian Subtitling)
(Pedro and Nico approach Blu) Blu: I am not from here	Blu: Aku bukan berasal dari sini
Pedro: Hey, Nico, he's a tourist!	Pedro: Hey, Nico, dia turis
Nico: Funny, you don't look like one	Nico: Aneh, kau tak seperti turis
Blu: Really? I don't?	Blu: Benarkah? Aku tak seperti turis?
Pedro: <b>Except you got pigeon doo-doo on your nose</b> (Blu wipes the sun cream from his beak)	Pedro: <b>Kecuali kotoran merpati di hidungmu itu.</b>
Blu: Oh no, this is just SPF 3000	Blu: Ini hanya SPF 3000

(Datum number 8: 8/WP/Con/3)

The translator condenses the expression *except you got pigeon doo-doo on your nose* to be *Kecuali kotoran merpati di hidungmu itu*. Though the form of wordplay that is playing with words is lost in the subtitled, the translator still manages to produce humor in the subtitled.

## 7) Translation of Wordplay with Decimation Strategy

Setting: Rafael wants to help Blu to get closer with Jewel. He asks Pedro and Nico to make romantic atmosphere. Pedro sings the song to set the mood but it sounds weird.

Table 15: **Example of Translation of Wordplay with Decimation Strategy**

SL (English)	TL (Indonesian Subtitling)
Rafael: Okay, so he needs a little help Come on, let's give him some Set the mood	Rafael: Baiklah, dia memang perlu bantuan. Ayo, beri dia semangat sedikit. Kita ciptakan suasananya.
Pedro: All right, look, I'm on it. I know how to set the mood Check it out. (Pedro starts dancing and rapping) <b>Get a, Get a, Get a</b> <b>Get a girl</b> <b>Get, Get, Get</b> <b>Get a girl</b> <b>Take her, take her to the floor</b> <b>Show her, show her how you roll</b> <b>Drop it, drop it, drop it low</b> <b>Drop it low, drop-drop it low</b>	Pedro: Baiklah, aku bisa. Aku tahu cara menciptakan suasana. Dengarkan.  <b>Ayo rayu si gadis</b> <b>Rayulah si gadis</b> <b>Bawa dia ke lantai dansa</b> <b>Tunjukkan gayamu berdansa</b> <b>Ajak dia berdansa, berdansa...</b>
Rafael: What kind of mood is that?	Rafael: Suasana macam apa itu?/
Nico: Pedro, Pedro, a little too aggressive. I'm not hating on your creativity, but I think I got this one.	Nico: Pedro, itu terlalu agresif. Aku tak membenci kreatifitasmu, tapi sebaiknya biar aku saja.

(Datum number 42: 42/WP/Dc/2)

In the example above, the translator applies Decimation as subtitling strategy. The shortening in the source language that is cutting the utterances *Drop it, drop it, drop it low Drop it low, drop-drop it low* results in a loss of humorous sense. What makes this utterance funny is precisely the meaning of the expression itself, but the translator intentionally omits it. It is probably the



context of the source text is not appropriate with the culture in the target audiences. The idiom *drop it low* in the source text refers to taking a girl to mate with a boy. The target audiences probably do not catch the humor. However, the expression of Pedro when rapping and dancing makes this scene funny enough. It can be concluded that the humor can be achieved from the combination of the verbal utterances and the visual context. It could be amusing for the adults and the children. If the subtitled fails to render the humor, the visual context can help a lot to amuse the audiences.

#### **b. Translation of Allusion**

As mentioned in Chapter 2, allusion is culture-bound and because of that, the translators sometimes maintain or imitate the source-text allusion in the translation of the target text. It is done to preserve the humorous effect. The following is an example of an allusion to famous musician that includes the culture-bound case.

##### **1) Translation of Allusion with Transfer Strategy and Imitation Strategy**

Setting: Tulio tries to add romantic atmosphere to Jewel and Blu with playing Lionel Richie's song in Jewel's cage. Blu likes it but Jewel does not. She even attacks Blu later. Linda thinks that they have been really close and Tulio feels satisfied with his idea about Lionel Richie's song.

**Table 16: Example of Translation of Allusion with Transfer Strategy and Imitation Strategy**

<b>SL (English)</b>	<b>TL (Indonesian Subtitling)</b>
(a disco ball comes down, the lights are dimmed and Lionel Richie's 'Say You, Say Me' starts playing) Blu: Okay, I had nothing to do with	Blu: Baiklah, aku tak ada

<p>that. But, you have to admit it's actually a pretty good song. (Jewel gives him a look as he starts singing to the music) <b>'Naturally'</b> <b>Yeah, sing it, Lionel</b> (Jewel suddenly jumps onto Blu)</p> <p>(Linda watches on the monitor as Blu and Jewel struggle, thinking they're mating) Linda: Wow. That was fast</p> <p>Tulio: <b>Lionel Richie works every time.</b> We should probably give them some privacy.</p>	<p>hubungannya dengan itu. Tapi harus kuakui bahwa itu lagu yang cukup indah.</p> <p><b>Alami...</b> <b>Ya, nyanyikan itu, Lionel.</b></p> <p>Linda: Cepat sekali./</p> <p>Tulio: <b>Lionel Richie selalu berhasil.</b> Kita sebaiknya memberi mereka privasi.</p>
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(Datum number 15, 16, and 17: 15/AL/Tf/3, 16/AL/Imi/3, and 17/AL/Imi/2)

The allusion and its humor of this data example have been discussed earlier. Structurally the translation seems to be equivalent to the original. The translator applies Imitation strategy to translate allusive part of the sentences *Yeah, sing it, Lionel* and *Lionel Richie works every time*. The translator preserves the name of *Lionel Richie* in the subtitled. However, there is allusion to the song lyric of Lionel Richie's *Say You, Say Me* in the Datum number 15 that has been translated literally by the translator (*Naturally* = *alami*). In this case, the translator applies Transfer strategy in which translates the source text completely. The translation can be seen as successful since it has an allusion that is amusing for the audiences, at least for the audience that knows Lionel Richie in question.

Beside Imitation and Transfer, the translator applies the subtitling strategy Expansion, Paraphrase, and Deletion to translate allusive part in the humorous dialogues. The following are the data examples and the translation of data examples in each strategy.

## 2) Translation of Allusion with Expansion Strategy

Setting: Rafael, Pedro, Nico, Jewel, and Blu can get away from the monkeys. Blu and Jewel praise each other about their action. Rafael, Nico, Pedro make comparison to Jewel and Blu with some things. Blu also adds the comparison but sounds flat.

Table 17: **Example of Translation of Allusion with Expansion Strategy**

SL (English)	TL (Indonesian Subtitling)
Blu: Man, we threw down! Jewel: Yeah, we threw down	Blu: Astaga, perlawanan kita hebat! Jewel: Ya, perlawanan kita berhasil./
Rafael: You guys were like fire and ice	Rafael: Kalian seperti api dan es.
Nico: Thunder and lightning!	Nico: Guntur dan petir!/ Pedro: Hip and hop!
Pedro: Hip and hop!	Pedro: Hip dan hop!
Blu: <b>Cheese and sprinkles!</b> (they all stop laughing and give Blu a strange look) <b>It's a Minnesota thing</b> (they all laugh)	Blu: <b>Keju dan taburan!</b>  <b>Itu ungkapan khas Minnesota.</b>
Rafael: You see? Nothing you say makes any sense.	Rafael: Kau lihat? Tak satu pun dari yang kau katakan masuk akal.

(Datum number 40: 40/AL/Ex/2)

The key-phrase allusion *Minnesota thing* is translated to be *Ungkapan khas Minnesota*. The translator applies Expansion strategy in translating this

key-phrase allusion which belongs to the allusion of the name of particular city with adding the information in words *ungkapan khas*. The humorous effect seems fail to render in the translation. It is hard to translate the humorous dialogue in which implies culture-bound. However, the translator has preserved the meaning of the utterance and the humorous effect can be achieved with the help of the context in the humorous dialogues.

### 3) Translation of Allusion with Paraphrase Strategy

Setting: Blu says to Pedro and Nico that his intention to come in Rio is to meet a girl. Pedro and Nico give an advice to Blu when meet Brazilian girl.

Table 18: **Example of Translation of Allusion with Paraphrase Strategy**

SL (English)	TL (Indonesian Subtitling)
Nico: So, are you here for Carnival?	Nico: Jadi kau kemari untuk mengikuti karnaval?
Blu: Actually, I'm just here to meet a girl.	Blu: Sebenarnya, aku kemari untuk bertemu seorang gadis
Nico: A girl!	Nico: Gadis!/?
Pedro: Yes!	Pedro: Ya!/?
Nico: Little word of advice, You make the first move Brazilian ladies respond to confidence	Nico: Sedikit saran, maju duluan. Gadis-gadis Brazil senang pria yang percaya diri
Blu: Right!	Blu: Baiklah./
Pedro: Yeah, it's all about swagger. You got to puff out that chest! Swing that tails! Eyes narrow, <b>Like some kind of crazy love-hawk!</b> (Pedro squawks like a hawk)	Pedro: Ya, yang penting tampil jantan Kau harus busungkan dadamu Ayun ekormu Sipitkan matamu, <b>seperti elang yang sedang mabuk cinta</b>

(Datum number 10 and 11: 10/AL/Pp/3 and 11/AL/Pp/1)

Setting: Jewel asks Blu to escape but Blu thinks that they're going to kiss. He remembers advices from Pedro and Nico about crazy love-hawk.

Table 19: **Example of Translation of Allusion with Paraphrase Strategy**

SL (English)	TL (Indonesian Subtitling)
Jewel: Are you ready?	Jewel: Kau sudah siap?/
Blu: For what? (Blu suddenly thinks she's referring to them mating)	Blu: Untuk apa?
Wow. Okay. <b>Confidence. Crazy love-hawk.</b> (Blu goes towards her)	Baiklah. Percaya diri. <b>Elang dimabuk cinta.</b>

(Datum number 14: 14/AL/Pp/3)

In three examples of the data containing allusive part above, the translator applies Paraphrase strategy to render the humorous effect. The key phrase allusion *crazy love-hawk* belongs to an allusion to animal, a hawk. The translator translates *crazy love-hawk* to *elang yang sedang dimabuk cinta* based on his understanding to express the meaning of the utterances. The same reason is also applied in translating the same allusive idiom in different setting (Datum number 14); *love-hawk* that is translated into *elang jatuh cinta*. The translator uses Paraphrase strategy translates *crazy love-hawk* and *love-hawk* in different words. As Paraphrase is corresponded to a 'sense for sense' rather than a literal one, the translation of allusion in the case *crazy love-hawk* seem succeed in their humorous effect.

#### 4) Translation of Allusion with Deletion Strategy

Setting: Rafael says goodbye to Eva. They have their own favorite greeting words to express their feeling.

Table 20: **Example of Translation of Allusion with Deletion Strategy**

SL (English)	TL (Indonesian Subtitling)
Rafael: You are an angel. <b>I'll miss you my juicy little mango</b>	Rafael: Kau malaikatku <b>Aku akan merindukanmu mangga segarku.</b>
Eva: <b>I'll miss you my pudgy papaya</b>	Eva: <b>Aku juga, papaya montokku.</b>

(Datum number 30: 30/AL/Del/2)

The source data example above includes allusion to the name of fruit which are mango and papaya. The translator only deletes the word 'little' in the target text. Therefore, it does not influence the humorous effect of the allusion in the target text. The subtitling strategy Deletion that is used (delete the word *little*) still includes an allusion form in the subtitled and it does not necessarily mean that humorous is lost. The audiences can still see the alluding phrase in the subtitled.

#### c. Translation of Verbal Irony

The translation of the verbal humor dialogues belong to Verbal Irony category would seem to be easier to create than in the others, since mostly audience interpret the context and the situation. Furthermore, in the analyzing of the data, it is found 4 subtitling strategies that are applied by translator to translate the Verbal Irony dialogues. They are Expansion, Paraphrase, Transfer, and Deletion.

### 1) Translation of Verbal Irony with Expansion Strategy

Setting: Two geese, Alice and Chloe, outside Linda's book store mocks Blu which is enjoying his chocolate inside the store. They tease Blu that is a pet and cannot go anywhere like other birds. However, Blu loves to be a pet because he gets warmth inside the house than has wild life in the outside.

Table 21: **Example of Translation of Verbal Irony with Expansion**

#### Strategy

SL (English)	TL (Indonesian Subtitling)
(Chloe throws a snow ball interrupting Blu drinking his coco) Alice: Well, well, if it isn't my favorite nerd bird  Blu: Very funny, Real mature  Chloe: Hey, pet! Where you migrating to this year? The breakfast nook? (Chloe and Alice laugh and throw another snowball at the window)  Blu: <b>Throw all the snowballs you want</b> <b>I'm protected by this magical force-field called glass</b>  It's what keeps us so toasty and warm in here while you guys are out there freezing your... (Blu looks up and sees Chloe and Alice showing their behinds to him, making fun) Classy	Alice: Ternyata itu burung kutu buku kesayanganku  Blu: Sangat lucu. Sangat dewasa.  Chloe: Hei, burung peliharaan! Ke mana kau bermigrasi tahun ini? Ke meja sarapan?  Blu: <b>Silakan lemparkan bola salju sepuas kalian.</b> <b>Aku terlindungi oleh medan pertahanan ajaib yang bernama kaca.</b> Itulah yang membuat kami begitu hangat di dalam Sementara kalian kedinginan...  Kampungan

(Datum number 3: 03/VI/Ex/3)

Expansion strategy is applied in translating Verbal Irony utterance above. Adding the word *Silakan* in the target text indicates the ironic intent. It

is also helped by the tone of Blu's voice that utters *Throw all the snowballs you want*. The amusement arises as Blu utters the ironic expression *Throw all the snowballs you want* then he adds the information that he cannot be hit by snowballs because there is a glass protected him. No problem in translation can be found in the translation as long the audiences are amused by the context of the dialogues.

## 2) Translation of Verbal Irony with Paraphrase Strategy

There are 2 data belong to Verbal Irony expression that becomes the favorite quote in *Rio* animated film. The quote is uttered by Rafael character. They are translated using Paraphrase as its subtitling strategy. Both of the data is the same expression *Nothing you say makes any sense*.

Setting: Pedro, Nico, Jewel, Rafael and Blu enter an club full of birds dancing and thumping with music.

Table 22: **Example of Translation of Verbal Irony with Paraphrase**

Strategy	
SL (English)	TL (Indonesian Subtitling)
Blu: This is the coolest place I've ever seen Despite all the obvious health code violations	Blu: Ini tempat terkeren yang pernah kulihat. Meski banyak terjadi pelanggaran aturan kesehatan.
Rafael: <b>I like you!</b> <b>Nothing you say makes any sense</b>	Rafael: <b>Aku suka padamu!</b> <b>Semua perkataanmu tak ada yang masuk akal.</b>

(Datum number 36: 36/VI/Pp/3)

Setting: Rafael, Pedro, Nico, Jewel, and Blu can get away from the monkeys. Blu and Jewel praise each other about their action. Rafael, Nico, Pedro make



comparison to Jewel and Blu with some things. Blu also adds the comparison but sounds flat.

Table 23: **Example of Translation of Verbal Irony with Paraphrase**

**Strategy**

<b>SL (English)</b>	<b>TL (Indonesian Subtitling)</b>
Pedro: That's what I'm talking about!	Pedro: Itu yang kumaksud!/ Blu: Astaga, perlawanan kita hebat!
Blu: Man, we threw down!	Jewel: Ya, perlawanan kita berhasil./
Jewel: Yeah, we threw down	Rafael: Kalian seperti api dan es.
Rafael: You guys were like fire and ice	Nico: Guntur dan petir!/ Pedro: Hip and hop!
Nico: Thunder and lightning!	Blu: Keju dan taburan!
Pedro: Hip and hop!	Itu ungkapan khas Minnesota.
Blu: Cheese and sprinkles! (they all stop laughing and give Blu a strange look)	Rafael: Kau lihat?
It's a Minnesota thing (they all laugh)	<b>Tak satu pun dari yang kau katakan masuk akal.</b>
Rafael: You see? <b>Nothing you say makes any sense.</b>	

(Datum number 41: 41/VI/Pp/3)

The translator applies Paraphrase strategy as an attempt to deliver the humorous intention in the target text without lost in the meaning. Actually, the expression *Nothing you say makes any sense* is uttered by Rafael referring Blu who always saying stupid things. However, there are different translations in translating this expression. The first data (Datum number 36) is translated into *Semua perkataanmu tak ada yang masuk akal* and the second data (Datum number 41) is translated into *Tak satu pun dari yang kau katakan masuk akal*.

The meaning is basically the same in both translation and it is not a problem since both translations can deliver the humorous effect as well as the meaning.

### 3) Translation of Verbal Irony with Transfer Strategy

Setting: Rafael whispers Blu to tell Jewel that she has beautiful eyes. However, Blu nervously says to Jewel that he has beautiful eyes not Jewel's eyes.

Table 24: **Example of Translation of Verbal Irony with Transfer Strategy**

SL (English)	TL (Indonesian Subtitling)
Rafael: Blu. Down here. Just tell her, "You have beautiful eyes"	Rafael: Blu! Aku di bawah sini. Katakan matamu indah sekali.
Blu: That's good. Great idea (Blu turns to Jewel) <b>I have beautiful eyes</b>	Blu: Itu bagus. Ide yang baik.  <b>Aku punya mata yang indah./</b>
Jewel: Yeah, okay. Sure, they're nice	Jewel: Ya, baiklah. Tentu, matamu indah.
Rafael: No, her eyes. Her eyes	Rafael: Bukan! Matanya!
Blu: Right, yeah. Your eyes, your eyes are great, not mine I mean, mine are okay But yours, I bet you can see right through them	Blu: Benar. Ya. Matamu yang indah, bukan matakku. Maksudku, matakku memang indah, tapi matamu... ... aku yakin kau bisa bercermin dengannya.

(Datum number 43: 43/VI/Tf/3)

The example of dialogue containing Verbal Irony above is translated literally by the translator with applying Transfer Strategy. The setting of the dialogue itself has created humorous atmosphere. The humor arises from Blu's utterance when he says *I have beautiful eyes*, In fact, he wants to say

*You have beautiful eyes* to Jewel. Therefore, the translator does not find a difficulty to render the humorous effect to the target audiences. Applying Transfer strategy, Verbal Irony dialogue can be translated completely without losing in humorous effect.

#### 4) Translation of Verbal Irony with Deletion Strategy

There is data in which the ironic effect is lost because the translator applies Deletion strategy in the translation of Verbal Irony. It is found in the following data example.

Setting: Pedro asks all of the birds to dance.

Table 25: **Example of Translation of Verbal Irony with Deletion Strategy**

SL (English)	Indonesian Subtitling
Pedro: Everybody put their wings together and clap them as loud as you can. <b>Flap them. Clap them</b> <b>I don't care, slap them</b>	Pedro: Semuanya, satukan sayap kalian dan tepuk sayap sekeras mungkin. <b>Kepukkan, tepukkan!</b> <b>Aku tak peduli, tepukkan!</b>

(Datum number 37: 37/VI/Del/2)

The humor of the source-expression comes from the words *slap them* which means a quick hit with the flat part of the hand. Pedro utters *Flap them. Clap them, I don't care, slap them* in purpose to ask all of the birds dance happily without afraid of anything. However, Applying Deletion as the subtitling strategy, the translator deletes the word *slap them* and maintains the word *tepukkan* in the Indonesian subtitled. The words *slap them* should be translated into *tampar mereka*. The translator probably considers that children

are also the target audience of this film and it can be unwise if the translator translates *slap them* literally. For the adults, the dialogue might be one source of amusement.

### **3. The Acceptability Level of Humor in Indonesian Subtitling**

This part will describe research discussion of the acceptability level. Acceptability deals with the natural feeling of the text as an original of the target readers. In this research, acceptability is related to the sense of humor. If the subtitled text can reflect the humor as intended by the source film, it means the translation is classified as acceptable translation. However, if the translation sounds unnatural and it is found the uncommon sentences to render the humorous effect, it is classified as less acceptable translation. The translation is probably fail to render the humorous effect because the target text is translated literally resulting it sounds unnatural and unacceptable as humor in the target text.

The data in this research are gained from 3 respondents who were asked to rate the questionnaire in determining the acceptability of the translation. It is open-close form questionnaire on order they give comments or suggestions about the acceptability level that they choose to assess the translation. The respondents are Imanina Resti Sujarwanto, Sigit Wibisono, and Yolanda Cynthia Putri.

There are 3 scales to measure the acceptability of the translation. Scale 3 is given if the translated text is acceptable, 2 is less acceptable, and 1 is unacceptable. Each respondent is asked to give a scale to the translated text based on their assessment. They are also given an opportunity to comment or to suggest that can support their answer. If there is a case when the three respondents have different answers and opinions, the discussion between the 3 respondents and the researcher is conducted.

#### a. Acceptable Translation of Humor

In this research, the translated text is categorized as an acceptable translation if the humorous aspect from the source text is naturally rendered to the target text and not like a translation. Below are the analysis and the examples of the verbal humor dialogues and its Indonesian subtitling that belongs to acceptable translation as humor.

##### 1) Acceptable Translation of Wordplay

Setting: Jewel is surprised with all of Blu's behavior as a bird pet that cannot fly. Blu is little being upset and tells Jewel all of his habit as a pet.

Table 26: **Example of Acceptable Translation of Wordplay**

SL (English)	TL (Indonesian Subtitling)
Jewel: Is there anything else I need to know?	Jewel: Ada lagi yang perlu kuketahui?/
Blu: Yes, I can't fly, I pick my beak, and once in a while I pee in the bird-bath. Happy?	Blu: Ya. Aku tak bisa terbang, suka mengupil. Dan sesekali aku buang air kecil di kolam mandiku. Puas?

(Datum number 21: 21/WP/Pp/3)

The humorous utterance containing Wordplay element above is translated with Paraphrase strategy. The three respondents give scale 3 for the translation. It means the translated text is acceptable as humor in the target text. One of respondent, Sigit Wibisono comments that the humorous effect is rendered well in the target text.

One of finding in the table of data classifying analysis (Table 4) is that the acceptability level in scale 3 (acceptable) is often found in the case translation of Allusion with Paraphrase strategy, which is 7 data, and the translation of Allusion with Transfer strategy, which is 4 data. The following is one example of translation of Allusion that is considered as acceptable translation.

## 2) Acceptable Translation of Allusion

Setting: Blu and Jewel are chained and locked up together by smugglers in the cage. Jewel asks Blu to pretend dead but Blu acts as if he gets heart attack first before he plays dead. He thinks it is more dramatic.

Table 27: **Example of Acceptable Translation of Allusion**

SL (English)	TL (Indonesian Subtitling)
Blu: Okay. There's no place like home, there's no place like home How I wish I was back in my own cage with my mirror and my swing, and my little bell How I miss my little bell  Jewel: <b>Play dead</b>	Blu: Baiklah, tak ada tempat seperti di rumah. Andai aku kembali ke kandangku, bersama cermin dan ayunanku... dan lonceng kecilku. Aku rindu sekali lonceng kecilku.  Jewel: <b>Pura-pura mati./</b>

<p><b>Blu: What? I don't need to play dead, I'm about to have a heart attack</b></p> <p>Jewel: Just do it!</p> <p>Blu: Fine</p> <p>Jewel: Stop twitching</p> <p><b>Blu: Come on, it's the twitching that sells it</b></p>	<p><b>Blu: Apa? Aku tak perlu pura-pura mati. Aku hampir kena serangan jantung./</b></p> <p>Jewel: Lakukan saja!</p> <p>Blu: Baiklah.</p> <p>Jewel: Hentikan kejangmu./</p> <p><b>Blu: Ayolah, kejang justru membuatnya meyakinkan.</b></p>
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(Datum number 18 and 19: 18/AL/Pp/3 and 19/AL/Pp/3)

The translation of verbal humor dialogues containing allusive part above is considered as acceptable translation. The translator can render naturally the humorous aspect to the target text. Using Expansion Strategy in translating *Come on, it's the twitching that sells it* to be *Ayolah, kejang justru membuatnya meyakinkan* seems a creative decision to make the translation is accepted as humor for the target audiences.

### 3) Acceptable Translation of Verbal Irony

Setting: Two geese, Alice and Chloe, outside Linda's book store mocks Blu which is enjoying his chocolate inside the store.

Table 28: **Example of Acceptable Translation of Verbal Irony**

SL (English)	TL (Indonesian Subtitling)
<p>(Chloe throws a snow ball interrupting Blu drinking his coco)</p> <p><b>Alice: Well, well, if it isn't my favorite nerd bird</b></p> <p>Blu: Very funny, Real mature</p>	<p><b>Alice: Ternyata itu burung kutu buku kesayanganku</b></p> <p>Blu: Sangat lucu. Sangat dewasa.</p>

(Datum number 1: 01/VI/Pp/3)

The example above performs that the translation of Verbal Irony with Paraphrase strategy can be acceptable for the target audiences. The translator translates *Well, well, if it isn't my favorite nerd bird* into *Ternyata itu burung kutu buku kesayanganku* on purpose to maintain the humorous effect. It is acceptable translation as long the meaning and the humorous effect can be delivered well.

From the 48 data, there are 27 data in which Indonesian translation belongs to acceptable level. It indicates that the translation of verbal humor dialogues in Indonesian subtitling of *Rio* animated film is considered acceptable. The most of humorous effect can be rendered well in the translated text. Although there are few changes in the translation, either adding or omitting the information in the translation, it has no problem since the humor that is created by the translator can be accepted by the target audiences.

#### **b. Less Acceptable Translation of Humor**

The translated text is considered as less acceptable by the audience with several adjustments that is suited with the nature of the target text but there are still some of uncommon sentence. Thus, it sounds less natural for Indonesian's culture. There are 14 in this research that is considered as less acceptable translation. The following is two examples of the data and the analysis.



### 1) Less Acceptable Translation of Wordplay

Setting: Marcel is angry with Tipa and Armando because they can lose Blu and Jewel. Tipa comforts him with his plan to get the birds back. But, Marcel underestimates his plan.

Table 29: **Example of Less Acceptable Translation of Wordplay**

SL (English)	TL (Indonesian Subtitling)
Marcell: They were two birds chained together in a cage How could you lose them?	Marcell: Mereka dua ekor burung yang dirantai bersama dalam kandang. Bagaimana bisa hilang?/
Tipa: They outsmarted us, boss But don't worry, we'll get them back I have a plan	Tipa: Mereka mengecoh kami, Bos. Tapi jangan takut, kami akan mengembalikan mereka. Aku punya rencana./
Marcell: Great. What are you going to do? <b>Wander the city calling "Here birdie, birdie. Here birdie?"</b>	Marcell: Bagus. Apa yang akan kau lakukan? <b>Berkeliling kota sambil berteriak, "Kemarilah burung?"</b>
Tipa: Well, anything sounds dumb when you say it like that	Tipa: Apa pun akan terdengar bodoh jika kau katakan seperti itu

(Datum number 24: 24/WP/Con/2)

The translated text *Kemarilah burung* sounds bizarre in the target text, though the meaning is literally translated. The two respondents (Sigit Wibisono and Imanina Resti) give score 2 (less acceptable) to the translated text. One of the respondent, Imanina comments that the target text is well translated but it sounds less natural. She suggest that the word *Here birdie, birdie Here birdie* can be translated into *Kemarilah burung kecil atau manis* to make the translation sounds more silly. Thus, it creates the humor as well intended in the source text.

## 2) Less Acceptable Translation of Allusion

Setting: Linda praises Tulio that is trying to communicate to Blu with his own manner. He is making strange bird like noises in front of Blu. However, the funny is that Blu which is a bird doesn't understand Tulio's manner.

Table 30: **Example of Less Acceptable Translation of Allusion**

SL (English)	TL (Indonesia Subtitling)
Linda: Wow! You're actually communicating	Linda: Kau bisa berkomunikasi dengan burung
Tulio: <b>Yes! I introduced myself and shook my tail feathers counter-clockwise thus deferring to his dominance</b>	Tulio: <b>Ya, aku memperkenalkan diriku dan menggoyangkan bulu ekorku... Melawan arah jarum jam agar ia menunda dominasinya.</b>
Blu: I did not get that at all	Blu: Aku sama sekali tak mengerti

(Datum number 4: 04/AL/Tf/2)

The translator applies Transfer strategy to translate the humor expression *Yes! I introduced myself and shook my tail feathers counter-clockwise thus deferring to his dominance*. It is considered as the wrong decision. With translating it literally applying Transfer strategy, the humorous effect cannot be rendered to the target audiences. The words *menunda dominasinya* sounds like translation and less natural for Indonesian's culture. The scale 2 (less acceptable translation) is given by two respondents (Sigit Wibisono and Imanina Resti) for the translation.

## 3) Less Acceptable Translation of Verbal Irony

Setting: Eva, Rafael's wife comes out of the tree because Rafael calls her. Rafael says to Eva that he will take Blu and Jewel to see Luiz and Eva refuses

it. However, Rafael is smart, he can seduces her with their favorite song. Rafael sings very melodious but when Eva proceeds the song, her voice is so hoarse. Rafael unexpectedly praises his wife's voice though it sounds so terrible.

Table 31: **Example of Less Acceptable Translation of Verbal Irony**

SL (English)	TL (Indonesian Subtitling)
Eva: Call me for what?	Eva: Memanggilku untuk apa?
Rafael: Eva, my love... I must take this young couple to see Luiz	Rafael: Eva, sayangku, aku harus mengantar pasangan muda ini menemui Luiz.
Eva: Luiz! You don't fool me for a second You and your amigo just want to sneak off to Carnival	Eva: Luiz! Kau tak bisa menipuku. Kau dan temanmu hanya ingin menyelinap ke karnaval.
Rafael: Carnival That magical time when I met the most beautiful bird in the world (Rafael hugs Eva and kiss her, Jewel huffs at Blu with disgust) I still remember the song that was playing when I first laid eyes on you Tall and tan and young and lovely The girl from Ipanema goes walking Come on, baby, sing it!	Rafael: Karnaval. Itu saat Istimewa waktu aku bertemu... ... burung tercantik di dunia.  Aku masih ingat lagu yang dimainkan saat pertama kali aku melihatmu. (no translation)
Eva: And when she passes, each one she passes goes, ah! (Eva sings out of tune)	Eva: (no translation)
Rafael: <b>Like a river of the sweetest honey</b>	Rafael: <b>Bagaikan sungai madu termanis./</b>

(Datum number 28: 28/VI/Tf/1)

The utterance *Like a river of the sweetest honey* that is translated into *Bagaikan sungai madu termanis* sounds less acceptable for the target

audience. The two respondents (Yolanda Cynthia Putri and Sigit Wibisono) give score 2 (less acceptable) to the translation. For a suggestion to the translator, the utterance *Like a river of the sweetest honey* can be translated into *Suaramu seindah sungai yang mengalir, Sayang*.

### c. Unacceptable Translation of Humor

Only few data is found that belongs to unacceptable translation which is 7 data. The translation of humorous dialogues cannot be accepted in the Indonesian's culture. In this case, the humorous expression causes some problems for the translator. As the translated text is unacceptable for the target audiences, it means the translator has failed to render the humor as intended by the source text. Below are two examples of the data research that are considered as unacceptable as humor for its translation.

#### 1) Unacceptable Translation of Wordplay

Setting: Jewel and Blu argue about a bird that cannot fly in the world. Jewel mentions 'duck'. She does not mean to say that duck cannot fly. Blu considers that duck can fly. But what Jewel is trying to say is in order Blu to bow (to duck = to bow) because there is a cart in front of them.

Table 32: **Example of Unacceptable Translation of Wordplay**

SL (English)	TL (Indonesian Subtitling)
Jewel: This is great! I'm chained to the only bird in the world who can't fly!	Jewel: Ini hebat Aku dirantai bersama satu-satunya burung di dunia yang tak bisa terbang
Blu: Actually, there are about 40 species of flightless birds.	Blu: Sebenarnya ada 40 spesies burung yang tak bisa terbang
Jewel: <b>Duck!</b>	Jewel: <b>Merunduk! (bebek)/</b>

<p>Blu: <b>No, ducks can fly.</b></p> <p>Jewel: <b>No! Duck!</b> (referring to them ducking under a cart they're about to encounter)</p>	<p>Blu: <b>Bebek bisa terbang./</b></p> <p>Jewel: <b>Tidak! Merunduk!</b></p>
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(Datum number 22: 22/WP/Ex/1)

The source text from the humorous dialogue above belongs to kind of verbal humor, Wordplay. Two respondents (Yolanda Cynthia Putri and Sigit Wibisono) assess the translation as unacceptable translation as humor and give score 3 (unacceptable as humor) to the translated text. It is just literally translated from the source language and sounds unnatural. This case shows that the wordplay is one kind of verbal humor that is hard to translate. It is posed difficult challenges for the translator as whether to maintain the meaning or to maintain the humorous effect like intended in the source text with changing the real meaning of the source text.

## 2) Unacceptable Translation of Allusion

Setting: Blu says to Pedro and Nico that his intention to come in Rio is to meet a girl. Pedro and Nico give an advice to Blu when meet Brazilian girl.

Table 33: **Example of Unacceptable Translation of Allusion**

SL (English)	TL (Indonesian Subtitling)
Nico: So, are you here for Carnival?	Nico: Jadi kau kemari untuk mengikuti karnaval?
Blu: Actually, I'm just here to meet a girl.	Blu: Sebenarnya, aku kemari untuk bertemu seorang gadis
Nico: A girl!	Nico: Gadis!/?
Pedro: Yes!	Pedro: Ya!/?

<p>Nico: Little word of advice, You make the first move Brazilian ladies respond to confidence</p> <p>Blu: Right!</p> <p>Pedro: Yeah, it's all about swagger. You got to puff out that chest! Swing that tails! Eyes narrow, Like some kind of crazy love-hawk! (Pedro squawks like a hawk)</p> <p>Nico: But first we got to bust you out</p> <p>Blu: What?</p> <p>Pedro: Yeah! I'm gonna pop that cage open like a soda can!</p> <p>Blu: No, no. Wait! No, no, no, that's okay Pedro: You call that popping? This thing is robust</p> <p>Blu: No, no, guys, really, I'm fine The cage is great</p> <p>Love the cage!</p> <p>Nico: Suit yourself!</p> <p>Pedro: <b>Don't forget, love-hawk!</b> (Pedro squaks and flies away with Nico)</p>	<p>Nico: Sedikit saran, maju duluan. Gadis-gadis Brazil senang pria yang percaya diri</p> <p>Blu: Baiklah./</p> <p>Pedro: Ya, yang penting tampil jantan Kau harus busungkan dadamu Ayun ekormu Sipitkan matamu, seperti elang yang sedang mabuk cinta</p> <p>Nico: Tapi pertama-tama kita harus meloloskanmu dari kandang!</p> <p>Blu: Apa?</p> <p>Pedro: Aku bisa membuka kandangmu seperti kaleng soda!</p> <p>Blu: Tidak! Itu tak perlu</p> <p>Pedro: Itu yang kau sebut membuka?/ Kandang ini kuat juga.</p> <p>Blu: Tidak. Teman-teman, aku tak apa-apa. Kandang ini menyenangkan Aku suka kandang ini./</p> <p>Nico: Terserah saja</p> <p>Pedro: <b>Jangan lupa, elang jatuh cinta!</b></p>
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(Datum number 11: 11/AL/Pp/1)

2 of 3 respondents (Imanina Resti and Yolanda Cynthia Putri) assess the translation of datum number 11 above, especially translation of utterance *Don't forget, love-hawk!* as unacceptable translation. One of respondent,

Imanina Resti comments that the translation *Jangan lupa, elang jatuh cinta!* is awkward. Although, the translator applies Paraphrase strategy to deliver the meaning and the humorous effect, the translation looks literally translated from the source language and it is unacceptable as humor.

### 3) Unacceptable Translation of Verbal Irony

Setting: Rafael's kids annoy their daddy. Rafael threatens them that he will call their mother and it is succeeded. His kids run because they are afraid of their mother

Table 34: **Example of Unacceptable Translation of Verbal Irony**

SL (English)	TL (Indonesian Subtitling)
Rafael: Okay, want me to call your mother?	Rafael: baik, kalian mau Ayah panggil ibu kalian?
Rafael's children: No!	Anak-anak Rafael: Tidak
Rafael: <b>Works every time They're scared to death of her</b>	Rafael: <b>Selalu berhasil. Mereka takut suara setan.</b>

(Datum number 27: 27/VI/Pp/1)

The translation of Verbal Irony dialogue above belongs to the unacceptable translation. It is clear to see that the translated text *Mereka takut suara setan* indicates an insulting. The setting of the dialogue tells that Rafael utters *They're scared to death of her* to express the fear of his kids to their mother. If the translator translates it into *Mereka takut suara setan*, the translation sounds really insulting. Therefore, it seems like not effective translation of humor, particularly for children audience. It indicates that the mother of Rafael's kids is rude to her children so with hearing their mother's

name, the kids will run away as soon as possible. It was too much if the message was delivered with this translation. As the suggestion for the translator, the expression *They're scared to death of her* can be translated into *Mereka sangat ketakutan pada ibunya sampai harus lari terkencing-kencing*. This translation can preserve the humorous effect to the target text without the existence of insulting element.



## **CHAPTER V**

### **CONCLUSION AND SUGGESTIONS**

After conducting a research, making conclusions and suggestions are the final part in which the findings of the research are summarized according to the research problem clearly. Having conducted the analysis of the translation of verbal humor in Indonesian subtitling of *Rio* animated film including the kinds of verbal humor, the subtitling strategies, and the acceptability level of the translation, some conclusions and suggestions can finally be drawn in this chapter.

#### **A. Conclusion**

Based on the research findings and the discussion, the conclusion could be formulated as the following.

1. Concerning the first objective of the research, which is to describe the various kinds of verbal humor studied, there are 3 kinds of verbal humor found in *Rio* animated film. Those are Wordplay, Allusion, and Verbal Irony. Allusion is the most frequently appeared as the kind of verbal humor in *Rio*. Wordplay and Verbal irony are considered as the second most frequency appeared. It can also be concluded that Allusion as kind of verbal humor appears most often in *Rio* to amuse the audiences. There are Allusions to famous people, particular objects, scientific terms, the name of TV program, and the song lyric that are appeared in this film. In the

Wordplay analysis, most of wordplay found in the data belongs to paronymy category. For instances, the words *beak-burn*, *birdie birdie*, and *nicked knick-knacks*, *your burgled baubles bore me*, *Tiny-soda* and *Minnesota* belong to paronymy-wordplay. Those words are combined with the setting of the dialogues to create a humorous effect. Verbal irony as one kind of humor provides the difficulty. It is related to the analysis of the ironic expression that is intended in the source to create humor. Therefore, there are some ironic clues that are provided in theories to determine the particular dialogue belongs to humor or not. One of the clues is that there is a hyperbolic expression. In *Rio* is found some data containing hyperbolic expression that brings fun to the conversation.

2. Regarding with the second research question, which is to describe the subtitling strategies of the English verbal humor into the Indonesian subtitling text, there are eight subtitling strategies the translator applied in translating the verbal humor dialogue. They are Expansion, Paraphrase, Transfer, Imitation, Transcription, Condensation, and Decimation. Paraphrase becomes the most often subtitling strategy appeared in Indonesian subtitling of *Rio* animated film.
3. Concerning the third research question, which is to describe the acceptability of the Indonesian translation of verbal humor in *Rio* animated film, the finding indicates that translation of verbal humor

dialogue in Indonesian subtitling of *Rio* animated film is considered acceptable. It means that the translator of *Rio* successfully produced an acceptable translated text as humor in Indonesian subtitling for the target audiences. However, there is still found few data belongs to less acceptable and unacceptable translation.

## **B. Suggestions**

### **1. For Translators**

It is suggested for every translator, especially for translator of film subtitling. The translator may use some subtitling strategies when translates text movie subtitling to deal with technical constraints in the subtitling. It is such a challenge for every subtitler (translator of film subtitling) if they can deal with it, and also can deliver the meaning completely, accurately, and acceptable for the target audiences. Regarding that there is many kind of film genre, like comedy, thriller, science-fiction, and horror, the subtitler is also expected to be able to produce the similar effect like the source film provides.

### **2. For the Students of Translation Concentration**

This suggestion is presented for the students majoring in translation, who have intention to do the research in the field of Audiovisual Translation. It is that the further research can be done by comparing the humor and its translation in different animation films since many animation films similar to *Rio* have been released in the world market. Also an interesting issue to study

further is the dubbing, one of mode in Audiovisual Translation. This issue can brings the following questions; how the humor can be translated in dubbing, what problems the translator faces as translating the humorous dialogues for the purpose of dubbing, and what strategies, techniques, or methods the translator used to translate the humor. This has not been a very popular field of the study so far, but the increasing amount of dubbed film would call for this kind of research to be done.

### 3. For other researchers

There is a weakness in this research. It is related to the small amount of the data, which are only 48. It is suggested for other researchers, if they want to conduct a research with the same topic, they can find another source of data which is having many examples to be analyzed.

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# Appendices



## **A. The Data Analysis**

## THE DATA ANALYSIS

Time	Setting	No.	Data		Kinds of	Subtitling	Acceptability
			Source Language (English)	Target Language (Indonesian)	Verbal Humor	Strategies	
00:07:15 - 00:07:41	Two geese, Alice and Chloe, outside Linda's book store mocks Blu which is enjoying his chocolate inside the store. They tease Blu that is a pet and cannot go anywhere like other birds. However, Blu loves to be a pet because he gets warmth inside the house than has wild life in the	1.	(Chloe throws a snow ball interrupting Blu drinking his coco) Alice: <b>Well, well, if it isn't my favorite nerd bird</b>  Blu: Very funny, Real mature	Alice: <b>Ternyata itu burung kutu buku kesayanganku</b>  Blu: Sangat lucu. Sangat dewasa.	Verbal Irony	Paraphrase	3
		2.	Chloe: <b>Hey, pet! Where you migrating to this year? The breakfast nook?</b> (Chloe and Alice laugh and throw another snowball at the window)	Chloe: <b>Hei, burung peliharaan! Ke mana kau bermigrasi tahun ini? Ke meja sarapan?</b>			

	outside.	3.	<p>Blu: <b>Throw all the snowballs you want I'm protected by this magical force-field called glass</b></p> <p>It's what keeps us so toasty and warm in here while you guys are out there freezing your... (Blu looks up and sees Chloe and Alice showing their behinds to him, making fun) Classy</p>	<p>Blu: <b>Silakan lemparkan bola salju sepuas kalian. Aku terlindungi oleh medan pertahanan ajaib yang bernama kaca.</b></p> <p>Itulah yang membuat kami begitu hangat di dalam Sementara kalian kedinginan... Kampungan</p>	Verbal Irony	Expansion	3
00:08:27 - 00:08:38	<p>Linda praises Tulio that is trying to communicate to Blu with his own manner. He is making strange bird like noises in front of Blu. However, the</p>	4.	<p>Linda: Wow! You're actually communicating</p> <p>Tulio: <b>Yes! I introduced myself and shook my tail feathers counter-clockwise thus deferring to his dominance</b></p>	<p>Linda: Kau bisa berkomunikasi dengan burung</p> <p>Tulio: <b>Ya, aku memperkenalkan diriku dan menggoyangkan bulu ekorku... Melawan arah jarum jam agar ia menunda</b></p>	Allusion	Transfer	2

	funny is that Blu which is a bird doesn't understand Tulio's manner.		Blu: <b>I did not get that at all</b>	<b>dominasinya.</b>  Blu: <b>Aku sama sekali tak mengerti</b>			
00:10:38 - 00:10:54	Blu learns to fly by himself. He tries to combine his natural instinct to fly and his knowledge about physics.	5.	Blu: Natural instincts! There is nothing natural about being thrown halfway across the room Well, I'll show him (reading a book about flying) I can do this <b>I just have to work out the physics</b> <b>I have quadrated my vector angles</b> <b>I've adjusted for wind shear</b> <b>Positive reinforcement</b>	Blu: Insting alami! Tak ada yang alami dari dilemparkan ke ujung ruangan  Akan kutunjukkan padanya  Aku bisa melakukan ini <b>Aku tinggal gunakan ilmu fisika</b> <b>Aku sudah mengkuadratkan sudut vektorku</b> <b>Aku sudah menyesuaikan perpindahan arah angin</b> <b>Penambahan kekuatan positif</b>	Allusion	Expansion	3

00:10:56 - 00:11:11	Blu is ready to fly.	6.	<p>Blu: Okay, let's see <b>Flaps open. Perfect.</b> (opens his wings) <b>Landing gear. Check.</b> (wiggles his claws) <b>Tail flaps.</b> (flaps his tail) <b>Operational.</b> And, actually, not bad. This is it. Let's fly.</p>	<p>Blu: Baik, kita coba saja <b>Buka sayap, Sempurna</b>  <b>Alat pendaratan, Siap.</b>  <b>Sayap ekor.</b>  <b>Beroperasi.</b> Dan sebenarnya cantik juga Inilah saatnya Mari terbang</p>	Allusion	Transfer	2
00:12:46 - 00:12:50	Linda gives Blu a sunblock after she uses it.	7.	<p>Linda: Your turn, Blu! <b>You don't want to get beak-burn.</b></p>	<p>Linda: Giliranmu, Blu. <b>Jangan sampai terbakar matahari.</b></p>	Wordplay	Paraphrase	1
00:13:48 - 00:14:43	Blu meets new friends in Rio. They are Pedro and Nico. Blu tries to chat with them, and they are involved in amusing conversation. Pedro says Blu is tourist and Nico doesn't believe it. Nico, then, supposes white liquid		<p>(Pedro and Nico approach Blu) Blu: I am not from here  Pedro: Hey, Nico, he's a tourist!  Nico: Funny, you don't look like one</p>	<p>Blu: Aku bukan berasal dari sini  Pedro: Hey, Nico, dia turis  Nico: Aneh, kau tak seperti turis</p>			

	<p>in Blu's beak is pigeon's muck then Blu explains that it is just a sunblock.</p> <p>Blu says to Pedro and Nico that his intention to come in Rio is to meet a girl. Pedro and Nico give an advice to Blu when meet Brazilian girl. They also help Blu to get out of his cage with hitting the cage, but Blu refuses it.</p>	8.	<p>Blu: Really? I don't?</p> <p>Pedro: Except <b>you got pigeon doo-doo on your nose</b> (Blu wipes the sun cream from his beak)</p> <p>Blu: <b>Oh no, this is just SPF 3000</b></p> <p>Nico: So, are you here for Carnival?</p> <p>Blu: Actually, I'm just here to meet a girl.</p> <p>Nico: A girl!</p> <p>Pedro: Yes!</p>	<p>Blu: Benarkah? Aku tak seperti turis?</p> <p>Pedro: Kecuali <b>kotoran merpati di hidungmu itu.</b></p> <p>Blu: <b>Ini hanya SPF 3000</b></p> <p>Nico: Jadi kau kemari untuk mengikuti karnaval?</p> <p>Blu: Sebenarnya, aku kemari untuk bertemu seorang gadis</p> <p>Nico: Gadis!/?</p> <p>Pedro: Ya!/?</p>	Wordplay	Condensation	3
		9.	<p>Nico: Little word of advice, <b>You make the first move Brazilian ladies respond</b></p>	<p>Nico: Sedikit saran, <b>maju duluan. Gadis-gadis Brazil</b></p>	Allusion	Paraphrase	2

			to confidence	senang pria yang percaya diri			
			Blu: Right!	Blu: Baiklah./			
		10.	<p>Pedro: Yeah, it's all about swagger. You got <b>to puff out that chest!</b> <b>Swing that tails!</b> <b>Eyes narrow,</b> <b>Like some kind of crazy love-hawk!</b> (Pedro squawks like a hawk)</p> <p>Nico: But first we got to bust you out</p> <p>Blu: What?</p> <p>Pedro: Yeah! I'm gonna pop that cage open like a soda can!</p> <p>Blu: No, no. Wait!</p>	<p>Pedro: Ya, yang penting tampil jantan Kau harus <b>busungkan dadamu</b> <b>Ayun ekormu</b> <b>Sipitkan matamu, seperti elang yang sedang mabuk cinta</b></p> <p>Nico: Tapi pertama-tama kita harus meloloskanmu dari kandang!</p> <p>Blu: Apa?</p> <p>Pedro: Aku bisa membuka kandangmu seperti kaleng soda!</p> <p>Blu: Tidak! Itu tak perlu</p>	Allusion	Paraphrase	3

			<p>No, no, no, that's okay</p> <p>Pedro: You call that popping? This thing is robust</p> <p>Blu: No, no, guys, really, I'm fine The cage is great</p> <p>Love the cage!</p> <p>Nico: Suit yourself!</p>	<p>Pedro: Itu yang kau sebut membuka?/ Kandang ini kuat juga.</p> <p>Blu: Tidak. Teman-teman, aku tak apa-apa. Kandang ini menyenangkan Aku suka kandang ini./</p> <p>Nico: Terserah saja</p>			
		11.	<p>Pedro: <b>Don't forget, love-hawk!</b> (Pedro squaks and flies away with Nico)</p>	<p>Pedro: <b>Jangan lupa, elang jatuh cinta!</b></p>	Allusion	Paraphrase	1
00:16:41 - 00:16:50	<p>In Jewel's cage, Blu calls Jewel to come out.</p> <p>He calls her as if he is going to war.</p>	12.	<p>Blu: <b>Hello?</b> <b>I come in peace</b></p>	<p>Blu: <b>Halo?</b> <b>Aku datang dengan maksud damai</b></p>	Allusion	Transfer	3



00:17:27 - 00:17:35	Blu nervously introduces himself to Jewel.	13.	Blu: <b>Hi, my name is Blu</b> <b>Like the cheese with the mold on it</b> <b>You know, that smells really bad</b> That's stupid. Stupid, stupid, stupid.	Blu: <b>Hai. Namaku Blu.</b> <b>Kau tahu, seperti keju, yang berjamur itu.</b> <b>Kau tahu, yang baunya busuk sekali.</b> Itu bodoh. Bodoh.	Allusion	Paraphrase	3
00:17:52 - 00:17:59	Jewel asks Blu to escape but Blu thinks that they're going to kiss. He remembers advices from Pedro and Nico about crazy love-hawk.	14.	Jewel: Are you ready?  Blu: For what? (Blu suddenly thinks she's referring to them mating) Wow. Okay. <b>Confidence. Crazy love-hawk.</b> (Blu goes towards her)	Jewel: Kau sudah siap?/  Blu: Untuk apa?  Baiklah. <b>Percaya diri. Elang dimabuk cinta.</b>	Allusion	Paraphrase	3
00:18:29 - 00:18:53	Tulio tries to add romantic atmosphere to Jewel and Blu with playing Lionel Richie's song in Jewel's cage.		(a disco ball comes down, the lights are dimmed and Lionel Richie's ' <i>Say You, Say Me</i> ' starts playing) Blu: Okay, I had nothing to do with that. But, you have to admit it's actually a pretty good	Blu: Baiklah, aku tak ada hubungannya dengan itu. Tapi harus kuakui bahwa itu lagu yang cukup indah.			

	Blu likes it but Jewel doesn't. She even attacks Blu later. Linda thinks that they have been really close and Tulio feels satisfied with his idea about Lionel Richie's song.	15.	song. (Jewel gives him a look as he starts singing to the music) <b>'Naturally'</b>	<b>Alami...</b>	Allusion	Transfer	3
		16.	<b>Yeah, sing it, Lionel</b> (Jewel suddenly jumps onto Blu)  (Linda watches on the monitor as Blu and Jewel struggle, thinking they're mating) Linda: Wow. That was fast	<b>Ya, nyanyikan itu, Lionel.</b>   Linda: Cepat sekali./	Allusion	Imitation	3
		17.	Tulio: <b>Lionel Richie works every time</b> We should probably give them some privacy.	Tulio: <b>Lionel Richie selalu berhasil.</b> Kita sebaiknya memberi mereka privasi.	Allusion	Imitation	2
00:23:53 - 00:24:20	Blu and Jewel are chained and locked up together by smugglers		Blu: Okay. There's no place like home, there's no place like home How I wish I was back in	Blu: Baiklah, tak ada tempat seperti di rumah. Andai aku kembali ke kandangku, bersama			

	in the cage. Jewel asks Blu to pretend dead but Blu acts as if he gets heart attack first before he plays dead. He thinks it is more dramatic.	18.	<p>my own cage with my mirror and my swing, and my little bell How I miss my little bell</p> <p>Jewel: <b>Play dead</b></p> <p>Blu: <b>What? I don't need to play dead, I'm about to have a heart attack</b></p> <p>Jewel: Just do it!</p> <p>Blu: Fine</p>	<p>cermin dan ayunanku... dan lonceng kecilku. Aku rindu sekali lonceng kecilku.</p> <p>Jewel: <b>Pura-pura mati./</b></p> <p>Blu: <b>Apa? Aku tak perlu pura-pura mati. Aku hampir kena serangan jantung./</b></p> <p>Jewel: Lakukan saja!</p> <p>Blu: Baiklah.</p>	Allusion	Paraphrase	3
		19.	<p>Jewel: Stop twitching</p> <p>Blu: <b>Come on, it's the twitching that sells it</b></p>	<p>Jewel: Hentikan kejangmu.</p> <p>Blu: <b>Ayolah, kejang justru membuatnya meyakinkan.</b></p>	Allusion	Paraphrase	3
	00:28:28 - Tipa and Armando decide who will feed		<p>Tipa and Armando: Rock, paper, scissors, shoot!</p>	<p>Tipa and Armando: Batu, kertas, gunting, suit!</p>			

00:28:36	Nigel with playing “scissors paper rock”. Tipa should win because he gets rock and Armando gets scissor. But Armando fools Tipa with saying that scissor cuts rock, so he is the winner.	20.	Tipa: Yes! Armando: Nuh-uh, <b>scissors cuts rock.</b>  Tipa: Oh, man. How come you always win?	(no translation) Armando: <b>Gunting memotong batu./</b>  Tipa: Sialan. Kenapa kau selalu menang?	Verbal Irony	Transfer	3
00:32:21 - 00:32:26	Jewel is surprised with all of Blu’s behavior as a bird pet that cannot fly. Blu is little being upset and tells Jewel all of his habit as a pet.	21.	Jewel: Is there anything else I need to know?  Blu: Yes, <b>I can't fly, I pick my beak, and once in a while I pee in the bird-bath.</b> Happy?	Jewel: Ada lagi yang perlu kuketahui?/  Blu: Ya. <b>Aku tak bisa terbang, suka mengupil. Dan sesekali aku buang air kecil di kolam mandiku.</b> Puas?	Wordplay	Paraphrase	3
00:33:03 -	Jewel and Blu argue about a bird that can’t		Jewel: This is great! I'm chained to the only bird in the world	Jewel: Ini hebat Aku dirantai bersama satu-satunya burung di dunia			

00:33:11	fly in the world. Jewel mentions 'duck'. She doesn't mean to say that duck cannot fly. Blu considers that duck can fly. But what Jewel is trying to say is in order Blu to bow (to duck = to bow) because there is a cart in front of them.	22.	<p>who can't fly!</p> <p>Blu: Actually, there are about 40 species of flightless birds.</p> <p>Jewel: <b>Duck!</b></p> <p>Blu: <b>No, ducks can fly.</b></p> <p>Jewel: <b>No! Duck!</b> (referring to them ducking under a cart they're about to encounter)</p>	<p>yang tak bisa terbang</p> <p>Blu: Sebenarnya ada 40 spesies burung yang tak bisa terbang</p> <p>Jewel: <b>Merunduk! (bebek)/</b></p> <p>Blu: <b>Bebek bisa terbang./</b></p> <p>Jewel: <b>Tidak! Merunduk!</b></p>	Wordplay	Expansion	1
00:34:44 - 00:35:09	In their escape from smuggler, Blu and Jewel run to jungle. They talk about living in the jungle. Jewel wants to find safe place		<p>Jewel: Now, come on, we need to find a safe place to spend the night</p> <p>Blu: Safe? Safe? We are in the jungle You know when people say, "It's a jungle out there"?</p>	<p>Jewel: Sekarang ayo, kita harus mencari tempat aman untuk menginap.</p> <p>Blu: Aman? Kita di tengah hutan! Kau tahu saat orang mengatakan, "Di luar bagaikan hutan."</p>			

	in the jungle. Blu argues that jungle is not a safe place because he knows about the food chain in the jungle where mosquito is eaten by frog and frog is eaten by snake.	23.	<p>Well, I'm pretty sure they don't mean it as a good thing</p> <p>Jewel: Look, I hate to break it to you, but this is where our kind naturally lives</p> <p>Blu: <b>Hey, don't talk to me about nature I watch Animal Planet</b></p> <p><b>I know all about the food chain</b> (just then a bug flying near Blu gets eaten by a frog sticking his tongue out to grab it) <b>You see?</b> <b>Out here, I'm just an hors d'oeuvre</b></p>	<p>Aku yakin artinya tidak baik.</p> <p>Jewel: Dengar, aku tak suka mengatakannya. Tapi inilah habitat alami kita.</p> <p>Blu: <b>Jangan bicara padaku tentang alam. Aku menonton Animal Planet</b> <b>Aku tahu semua tentang rantai makanan</b></p> <p><b>Kau lihat? Di sini, aku hanya kudapan pembuka.</b></p>	Allusion	Imitation	2
00:38:25 -	Marcel is angry with Tipa and Armando		<p>Marcell: They were two birds chained together in a cage</p>	<p>Marcell: Mereka dua ekor burung yang dirantai bersama dalam kandang.</p>			

00:38:45	because they can lose Blu and Jewel. Tipa comforts him with his plan to get the birds back. But, Marcel underestimates his plan.	24.	<p>How could you lose them?</p> <p>Tipa: They outsmarted us, boss But don't worry, we'll get them back</p> <p>I have a plan</p> <p>Marcell: Great. What are you going to do?</p> <p><b>Wander the city calling "Here birdie, birdie. Here birdie?"</b></p> <p>Tipa: Well, anything sounds dumb when you say it like that</p>	<p>Bagaimana bisa hilang?/</p> <p>Tipa: Mereka mengecoh kami, Bos. Tapi jangan takut, kami akan mengembalikan mereka. Aku punya rencana./</p> <p>Marcell: Bagus. Apa yang akan kau lakukan?</p> <p><b>Berkeliling kota sambil berteriak, "Kemarilah burung?"</b></p> <p>Tipa: Apa pun akan terdengar bodoh jika kau katakan seperti itu</p>	Wordplay	Condensation	2
00:41:08 - 00:41:40	Blu and Jewel meet Rafael, a parrot in the jungle, Rafael, calls Blu and Jewel as lovebirds but Jewel and Blu don't like the title 'lovebird'	25.	<p>Rafael: <b>So, you two lovebirds headed for Carnival?</b></p> <p>Jewel: <b>Lovebirds?</b></p>	<p>Rafael: <b>Jadi kalian burung kasmaran akan ke karnaval?</b></p> <p>Jewel: <b>Burung kasmaran?</b></p>	Allusion	Paraphrase	3

	to them. While Rafael, Jewel, and Blu have conversation, one of Rafael's child bite Blu's feather and it hurts Blu. Jewel asks help to Rafael to release the chain that encircle Jewel's right foot and Blu' left foot. And Rafael is willing to help. Rafael's kids annoy their daddy. Rafael threatens them that he will call their mother and it is succeeded. His kids run because they are afraid of their mother		<p>Blu: We're more like <b>acquaintance-birds</b></p> <p>Jewel: Not even that, we're more like <b>chained-to-each-other birds</b></p>	<p>Blu: Kami lebih tepat <b>burung kenalan.</b></p> <p>Jewel: Dan itu pun bukan, lebih tepatnya kami <b>burung yang dirantai bersama</b></p>			
26.		<p>Blu: Yeah. I mean, if... (One of Rafael's kids pulls Blu's feather) <b>What is it with this kid and the feathers?</b></p> <p>Rafael: <b>We have no idea. We're having him tested</b></p> <p>Jewel: So, do you think you could help us get this thing off?</p> <p>Rafael: Lucky for you, you know Rafael, and Rafael knows everyone</p>	<p>Blu: Ya, maksudku jika...</p> <p><b>Apa masalah anak ini dengan bulu?</b></p> <p>Rafael: <b>Kami tak tahu Kami harus memeriksanya</b></p> <p>Jewel: Jadi, kau bisa membantu kami melepaskan benda ini?</p> <p>Rafael: Kalian mujur, kalian kenal Rafael, dan Rafael kenal semua orang</p>	Verbal Irony	Paraphrase	2	



		27.	<p>Again with the eye Okay, want me to call your mother?</p> <p>Rafael's children: No!</p> <p>Rafael: <b>Works every time They're scared to death of her</b></p>	<p>Lagi-lagi di mata baik, kalian mau Ayah panggil ibu kalian?</p> <p>Anak-anak Rafael: Tidak</p> <p>Rafael: <b>Selalu berhasil. Mereka takut suara setan.</b></p>	Verbal Irony	Paraphrase	1
00:41:40 - 00:42:27	<p>Eva, Rafael's wife comes out of the tree because Rafael calls her. Rafael says to Eva that he will take Blu and Jewel to see Luiz and Eva refuses it. However, Rafael is smart, he can seduces her with their favorite</p>		<p>Eva: Call me for what?</p> <p>Rafael: Eva, my love... I must take this young couple to see Luiz</p> <p>Eva: Luiz! You don't fool me for a second You and your amigo just want to sneak off to Carnival</p>	<p>Eva: Memanggilku untuk apa?</p> <p>Rafael: Eva, sayangku, aku harus mengantar pasangan muda ini menemui Luiz.</p> <p>Eva: Luiz! Kau tak bisa menipuku. Kau dan temanmu hanya ingin menyelinap ke karnaval.</p>			

	song. Rafael sings very melodious but when Eva proceeds the song, her voice is so hoarse. Rafael unexpectedly praises his wife's voice though it sounds so terrible. Jewel assumes that love is not only blind but also deaf like Rafael's love to Eva. Finally, Eva allows Rafael to go.		<p>Rafael: Carnival That magical time when I met the most beautiful bird in the world (Rafael hugs Eva and kiss her, Jewel huffs at Blu with disgust) I still remember the song that was playing when I first laid eyes on you</p> <p>Tall and tan and young and lovely The girl from Ipanema goes walking Come on, baby, sing it!</p> <p>Eva: And when she passes, each one she passes goes, ah! (Eva sings out of tune)</p>	<p>Rafael: Karnaval. Itu saat Istimewa waktu aku bertemu... ... burung tercantik di dunia.</p> <p>Aku masih ingat lagu yang dimainkan saat pertama kali aku melihatmu.</p> <p>(no translation)</p> <p>Eva: (no translation)</p>			
28.		<p>Rafael: <b>Like a river of the sweetest honey</b> (Blu and Jewel wince as Eva sings)</p>	<p>Rafael: <b>Bagaikan sungai madu termanis./</b></p>	Verbal Irony	Transfer	1	

		29.	Jewel: <b>I guess love is deaf, too.</b>	Jewel: <b>Kurasa cinta juga tuli.</b>	Allusion	Transfer	3
00:42:37 - 00:42:44	Rafael says goodbye to Eva. They have their own favorite greeting words to express their feeling.	30.	Rafael: You are an angel. <b>I'll miss you my juicy little mango</b>  Eva: <b>I'll miss you my pudgy papaya</b>	Rafael: Kau malaikatku <b>Aku akan merindukanmu mangga segarku.</b>  Eva: <b>Aku juga, papaya montokku.</b>	Allusion	Deletion	2
00:44:30 - 00:45:04	Nigel asks a help to a bunch of marmoset (South American monkey). He wants the marmosets to find Jewel and Blu. The way Nigel speaks to Marmoset for asking help is inappropriate		Nigel: Hello, boys Seems like you've had a busy day  Lead Marmoset: What? This? (referring to all the stuff they've stolen from tourists) This is just some stuff we found Right, boys?  The crowd of marmoset:	Nigel: Halo, Anak-anak. Kelihatannya kalian menjalani hari yang sibuk.  Ketua Monyet: Apa? Ini?  Ini hanya beberapa benda yang kami temukan Benar, anak-anak?  Monyet-monyet:			

	but funny.	31.	<p>Yeah -Yeah</p> <p><b>Nigel: I'm not interested in your nicked knick-knacks. Your burgled baubles bore me</b></p> <p>There are two blue macaws out there and I need your multitude of eyes to help me find them</p> <p>Monkey Boss: Yeah? What's in it for us?</p> <p>Nigel: Well, that's a fair question. Let's discuss it.</p>	<p>(no translation)</p> <p><b>Nigel: Aku tak tertarik barang kalian. Curian kalian membosankan bagiku.</b></p> <p>Ada dua burung makau biru di luar sana. Dan aku butuh mata-mata kalian untuk membantuku mencari mereka.</p> <p>Bos Monyet: Benarkah? Apa keuntungan kami?/</p> <p>Nigel: Itu pertanyaan yang cukup adil. Mari kita diskusikan.</p>	Wordplay	Paraphrase	1
00:46:43 - 00:47:02	Rafael asks Jewel and Blu to put their wings around each other so		<p>Rafael: Okay. I need you two to get closer. (Blu and Jewel move on inch closer together)</p> <p>Closer</p>	<p>Rafael: Baik. Kalian berdua harus mendekat.</p> <p>Lebih dekat.</p>			

	they can jump and fly together. Blu refuses it. Rafael says that it's okay because Jewel won't bite him but Jewel, instead, tempts Blu.	32.	(they move another inch closer) Nice Now put your wings around each other  Blu: What?  Rafael: Come on, amigo! It's not like she's going to bite! <b>Will you?</b>  Jewel: <b>We'll see</b>	Bagus. Sekarang rangkulkan sayap kalian.  Blu: Apa?/  Rafael: Ayo, kawan! Dia tak akan menggigit.  <b>Kau akan menggigit?/</b>  Jewel: <b>Kita lihat saja.</b>	Wordplay	Paraphrase	3
00:51:02 - 00:51:12	Tulio asks to Fernando how he gets the motorcycle. Fernando trades it with Tulio's jeep. Jeep is more expensive than the motorcycle. The funny	33.	Tulio: Hey, kid, how did you get this bike?  Fernando: I traded it for your Jeep.  Tulio: What?  Fernando: <b>Yeah, it's in great condition</b>	Tulio: Hei, Nak! Bagaimana kau mendapatkan motor ini?  Fernando: Aku tukar dengan Jeep-mu./  Tulio: Apa?  Fernando: <b>Ya, motor ini dalam kondisi terbaik.</b>	Verbal Irony	Deletion	3

	is that Fernando buys broken motorcycle. He says to Tulio that motorcycle is in great condition. While they drive the motorcycle, suddenly the right rearview mirror falls and Fernando confidentially corrects his words from 'great condition' to 'good condition'.		<b>Well, good condition!</b>	<b>Kondisi baik!</b>			
00:51:49 - 00:52:08	Nico and Pedro meet Rafael, Blu and Jewel in the market. Pedro sees Blu who is chained		Pedro: Hold up! Rewind  Ain't that the bird from the cage?  Nico: I think our love lessons went down	Pedro: Tunggu! Mundurkan! Bukankah itu burung di kandang waktu itu?  Nico: Kurasa pelajaran cinta kita berjalan lancar.			

	with a girl. Looking Blu with a girl, Nico and Pedro tempts Blu with his new girl.	34	<p>smooth Pedro: You work fast</p> <p>Nico: <b>Baby got beak</b></p> <p>Pedro: <b>You was locked up and now you're rolling with a hot-wing I want to be like you</b></p> <p>Blu: No, it's not what you thin We're just chained together</p> <p>Nico: Hey, I'm not judging you</p> <p>Pedro: <b>Keep it spicy</b></p> <p>Nico: Oh, yeah</p>	<p>Pedro: Kerjamu cekatan juga./</p> <p>Nico: <b>Besar sekali paruhnya.</b></p> <p>Pedro: <b>Kau terkurung dan sekarang kau bercumbu dengan burung seksi. Aku ingin seperti kau./</b></p> <p>Blu: Tidak. Ini bukan seperti yang kalian kira. Kami hanya dirantai bersama./</p> <p>Nico: Hei, aku tak menghakimimu.</p> <p>Pedro: <b>Kobarkan terus api asmaramu./</b></p> <p>Nico: Oh ya.</p>	Wordplay	Paraphrase	3
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00:53:10 - 00:53:18	Pedro, Nico, Jewel, Rafael and Blu enter an club full of birds dancing and thumping with music.	35.	Blu: <b>This is the coolest place I've ever seen Despite all the obvious health code violations</b>	Blu: <b>Ini tempat terkeren yang pernah kulihat. Meski banyak terjadi pelanggaran aturan kesehatan.</b>	Allusion	Paraphrase	3
		36.	Rafael: <b>I like you! Nothing you say makes any sense</b>	Rafael: <b>Aku suka padamu! Semua perkataanmu tak ada yang masuk akal.</b>	Verbal Irony	Paraphrase	3
00:53:29 - 00:53:35	Pedro asks all of the birds to dance.	37.	Pedro: Everybody put their wings together and clap them as loud as you can. <b>Flap them. Clap them I don't care, slap them</b>	Pedro: Semuanya, satukan sayap kalian dan tepuk sayap sekeras mungkin. <b>Kepukkan, tepukkan! Aku tak peduli, tepukkan!</b>	Verbal Irony	Deletion	2
00:56:29 - 00:56:31	Pedro successfully throws the tomato to one of monkey's face.	38.	Pedro: <b>Yippee-kai-yay, monkey man!</b>	Pedro: <b>Yippee-kai-yay, manusia monyet!</b>	Wordplay	Transcription	1
00:57:20 -	Rafael, Pedro, Nico, Jewel, and Blu can get		Pedro: That's what I'm talking about!	Pedro: Itu yang kumaksud!/ 			



00:57:36	away from the monkeys. Blu and Jewel praise each other about their action. Rafael, Nico, Pedro make comparison to Jewel and Blu with some things. Blu also adds the comparison but sounds flat.	39.	<p>Blu: Man, we threw down!</p> <p>Jewel: Yeah, we threw down</p> <p>Rafael: You guys were like <b>fire and ice</b></p> <p>Nico: <b>Thunder and lightning!</b></p> <p>Pedro: <b>Hip and hop!</b></p>	<p>Blu: Astaga, perlawanan kita hebat!</p> <p>Jewel: Ya, perlawanan kita berhasil./</p> <p>Rafael: Kalian seperti <b>api dan es.</b></p> <p>Nico: <b>Guntur dan petir!//</b></p> <p>Pedro: <b>Hip dan hop!</b></p>	Allusion	Transfer	3
		40.	<p>Blu: <b>Cheese and sprinkles!</b> (they all stop laughing and give Blu a strange look) <b>It's a Minnesota thing</b> (they all laugh)</p>	<p>Blu: <b>Keju dan taburan!</b></p> <p><b>Itu ungkapan khas Minnesota.</b></p>	Allusion	Expansion	2
		41.	<p>Rafael: You see? <b>Nothing you say makes any sense.</b></p>	<p>Rafael: Kau lihat? <b>Tak satu pun dari yang kau katakan masuk akal.</b></p>	Verbal Irony	Paraphrase	3

01:01:32 - 01:01:58	Rafael wants to help Blu to get closer with Jewel. He asks Pedro and Nico to make romantic atmosphere. Pedro sings the song to set the mood but it sounds weird.	42.	<p>Rafael: Okay, so he needs a little help Come on, let's give him some Set the mood</p> <p>Pedro: All right, look, I'm on it. I know how to set the mood Check it out. (Pedro starts dancing and rapping) <b>Get a, Get a, Get a Get a girl Get, Get, Get Get a girl Take her, take her to the floor Show her, show her how you roll Drop it, drop it, drop it low Drop it low, drop-drop it low</b></p> <p>Rafael: What kind of</p>	<p>Rafael: Baiklah, dia memang perlu bantuan. Ayo, beri dia semangat sedikit. Kita ciptakan suasananya.</p> <p>Pedro: Baiklah, aku bisa.</p> <p>Aku tahu cara menciptakan suasana. Dengarkan.</p> <p><b>Ayo rayu si gadis Rayulah si gadis Bawa dia ke lantai dansa Tunjukkan gayamu berdansa Ajak dia berdansa, berdansa...</b></p> <p>Rafael: Suasana macam</p>	Wordplay	Decimation	2
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			<p>mood is that?</p> <p>Nico: Pedro, Pedro, a little too aggressive. I'm not hating on your creativity, but I think I got this one.</p>	<p>apa itu?/</p> <p>Nico: Pedro, itu terlalu agresif. Aku tak membenci kreatifitasmu, tapi sebaiknya biar aku saja.</p>			
<p>01:02:39</p> <p>-</p> <p>01:03:03</p>	<p>Rafael whispers Blu to tell Jewel that she has beautiful eyes.</p> <p>However, Blu nervously says to Jewel that he has beautiful eyes not Jewel's eyes.</p>	43.	<p>Rafael: Blu. Down here. Just tell her, "You have beautiful eyes"</p> <p>Blu: That's good. Great idea (Blu turns to Jewel)</p> <p><b>I have beautiful eyes</b></p> <p>Jewel: Yeah, okay. Sure, they're nice</p> <p>Rafael: No, her eyes. Her eyes</p> <p>Blu: Right, yeah. Your</p>	<p>Rafael: Blu! Aku di bawah sini. Katakan matamu indah sekali.</p> <p>Blu: Itu bagus. Ide yang baik.</p> <p><b>Aku punya mata yang indah./</b></p> <p>Jewel: Ya, baiklah. Tentu, matamu indah.</p> <p>Rafael: Bukan! Matanya!</p> <p>Blu: Benar. Ya. Matamu</p>	Verbal Irony	Transfer	3

			eyes, your eyes are great, not mine I mean, mine are okay But yours, I bet you can see right through them	yang indah, bukan mataku. Maksudku, mataku memang indah, tapi matamu... ... aku yakin kau bisa bercermin dengannya.			
01:04:06 - 01:04:21	Blu comes from Minnesota and comes to Brazil. He is very proud of his hometown. Jewel makes a joke about his hometown from Minnesota to Tiny-Soda when they arrive in Luiz's garage.	44.	Jewel: Guess this is it  Blu: Yeah. Quite an adventure  Jewel: End of the line  Blu: Yes  Jewel: <b>Guess things like this don't happen in Tiny-soda</b>  Blu: <b>Tiny-soda? Wait, Minnesota</b>	Jewel: Kurasa ini tempatny./  Blu: Ya. Petualangan kita seru sekali.  Jewel: Inilah akhir petualangan kita./  Blu: Benar.  Jewel: <b>Kurasa hal-hal seperti ini tak terjadi di Tiny-soda.</b>  Blu: <b>Tiny-soda? Tunggu, Minnesota?/</b>	Wordplay	Imitation	2

			Jewel: Yeah.  Blu: That's very good That's very funny actually	Jewel: Ya.  Blu: Itu bagus sekali. Sebenarnya itu lucu sekali.			
01:07:20 - 01:07:38	Blu sadly watches Jewel, Nico, Pedro, and Rafael fly around in the sky with joy. Luiz tries to entertain Blu with his joke that he will eat them in his mouth. However, it doesn't work. Blu keeps feeling blue.	45.	Luiz: I know just how you feel. <b>Watching them up there makes you want to chase them and grab them in your mouth and bite their heads off, huh?</b> (Blu remains silent) I'm just kidding, bro. Yeah, chasing them is plenty.	Luiz: Ya, aku tahu perasaanmu. <b>Melihat mereka membuatmu ingin mengejar mereka, lalu melahap... ... dan menggigit lepas kepala mereka, 'kan?</b>  Aku hanya bercanda, Bung. Ya, mengejar mereka sudah cukup.	Verbal Irony	Deletion	2
01:11:05 - 01:11:27	Pedro and Nico inform Blu that Jewel is arrested by Nigel.	46.	Pedro: Blu!  Nico: Hey, Blu! Blu!  Pedro: <b>I was flying and then I saw this big</b>	Pedro: Blu!/  Nico: (no translation)  Pedro: <b>Aku sedang terbang dan aku lihat</b>		Transfer	2

		47.	<p><b>cockatoo!</b></p> <p>Nico: <b>With big ninja talons!</b></p> <p>Pedro: <b>This cockatoo was ugly!</b> Anyway, that's not the point.</p> <p>Nico: <b>And then Jewel was there, and he snatched Jewel up. Like, he snatched her up. And then he was like, "You're coming with me, you little princess."</b></p> <p>Pedro: <b>And Jewel was like, "I ain't your princess, leave me alone."</b></p> <p>Nico: <b>And I was like, "What?"</b></p>	<p><b>burung kakatua besar!</b></p> <p>Nico: <b>Dengan taji ninja besar!//</b></p> <p>Pedro: <b>Kakatua itu jelek sekali!</b> Tapi bukan itu intinya./</p> <p>Nico: <b>Jewel di sana, lalu dia menyergapnya.</b></p> <p>Lalu dia bicara, "Kau ikut aku, puteri kecil."</p> <p>Pedro: <b>Lalu Jewel berkata, "Aku bukan puterimu, jangan ganggu aku."</b></p> <p>Nico: <b>Lalu aku berkata, "Apa?"//</b></p>	Wordplay	Condensation	3
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			<p><b>Then he was like, "What?"</b></p> <p>Blu: Stop! Just tell me what happened.</p> <p>Pedro: He got Jewel, man!</p> <p>Pedro and Nico: And he's taking her to the parade.</p>	<p>Blu: Hentikan! Katakan saja apa yang terjadi.</p> <p>Pedro: Dia menangkap Jewel!/ Pedro dan Nico: Dan dia membawanya ke pawai!</p>			
01:18:26 - 01:18:44	<p>Blu is arrested by Nigel. He doesn't look afraid because he believes that Pedro, Nico, and Rafael will save him and Jewel. However, Nigel has arrested Pedro, Nico, and Rafael first.</p>	48.	<p>Nigel: Hello, pretty bird So kind of you to join our little soirée</p> <p><b>Blu: Come on. You really think I came alone? I got three of the roughest, meanest craziest birds in all of Rio right behind me</b></p> <p>Pedro: You heard that,</p>	<p>Nigel: Halo, burung cantik. Kau baik sekali mau bergabung dengan pesta kecil kita.</p> <p><b>Blu: Ayolah, kaupikir aku datang sendirian kemari? Aku membawa tiga burung tergarang, terkejam dan tergila di Rio.</b></p> <p>Pedro: Kalian dengar itu,</p>	Verbal Irony	Deletion	3

			<p>guys? We're saved! That's right. That's right</p> <p>Nico: <b>I think he means us</b></p>	<p>Teman-teman? Kita selamat!</p> <p>Nico: <b>Kurasa yang ia maksud adalah kita.</b></p>			
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## **B. The Representative of The Data Questionnaire to Determine The Acceptability Level**

**Kuesioner Untuk Menentukan Tingkat Kebertrimaan (Acceptability)**  
**Terjemahan Humor Verbal Film Animasi *Rio***

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Kuesioner ini disusun dalam rangka penelitian tentang tingkat kebertrimaan  
 terjemahan humor verbal film animasi *Rio*

Judul Penelitian : Translation of Verbal Humor in Indonesian Subtitling of  
*Rio* Animated Film

Nama Peneliti : Anindia Ayu Rahmawati

NIM : 09211144005

Pada kuesioner ini, responden diminta untuk menulis skala kebertrimaan di tabel kolom “Acceptanility Level” yang telah tersedia. Responden juga diminta untuk menuliskan alasan/komentar yang mendukung jawaban tersebut dan membetulkan yang menurut anda tepat di tabel kolom “Comments” yang telah tersedia. Adapun tingkat kebertrimaan berdasarkan skala dan definisi sebagai berikut:

Table Scale of acceptability

Scale	Description	Definition
3	Acceptable	The translation is accepted by the audience if the humorous aspect from source text is naturally rendered to target text and not like a translation.

2	Less Acceptable	The translation is less acceptable by the audience with several adjustments that are suited with the nature of the target text but there are still some uncommon sentences.
1	Unacceptable	The translation is unacceptable if the target text is translated literally. The translation is unnatural and unacceptable as humor.

### Identitas Responden

Nama :

Alamat :

Usia :

Telp/HP :

Pengalaman Menerjemahkan :

Karena informasi dari kuisioner ini sangat penting bagi peneliti, peneliti berharap responden berkenan mengerjakan dengan sungguh-sungguh dan teliti. Atas kesediaan dan kerjasama Anda, peneliti mengucapkan terima kasih.



	outside.	3.	<p>the window)</p> <p>Blu: <b>Throw all the snowballs you want</b></p> <p><b>I'm protected by this magical force-field called glass</b> It's what keeps us so toasty and warm in here while you guys are out there freezing your... (Blu looks up and sees Chloe and Alice showing their behinds to him, making fun) Classy</p>	<p>Blu: <b>Silakan lemparkan bola salju sepuas kalian.</b> <b>Aku terlindungi oleh medan pertahanan ajaib yang bernama kaca.</b> Itulah yang membuat kami begitu hangat di dalam Sementara kalian kedinginan... Kampungan</p>		
00:08:27 -	Linda praises Tulio that is trying to communicate to Blu		<p>Linda: Wow! You're actually communicating</p>	<p>Linda: Kau bisa berkomunikasi dengan burung</p>		

00:08:38	with his own manner. He is making strange bird like noises in front of Blu. However, the funny is that Blu which is a bird doesn't understand Tulio's manner.	4.	<p>Tulio:  <b>Yes! I introduced myself and shook my tail feathers counter-clockwise thus deferring to his dominance</b></p> <p>Blu:  <b>I did not get that at all</b></p>	<p>Tulio:  <b>Ya, aku memperkenalkan diriku dan menggoyangkan bulu ekorku... Melawan arah jarum jam agar ia menunda dominasinya.</b></p> <p>Blu:  <b>Aku sama sekali tak mengerti</b></p>		
00:10:38 - 00:10:54	Blu learns to fly by himself. He tries to combine his natural instinct to fly and his knowledge about physics.		<p>Blu:  Natural instincts!  There is nothing natural about being thrown halfway across the room  Well, I'll show him (reading a book about flying)  I can do this</p>	<p>Blu:  Insting alami!  Tak ada yang alami dari dilemparkan ke ujung ruangan</p> <p>Akan kutunjukkan padanya</p> <p>Aku bisa melakukan ini</p>		

		5.	<p>I just have to work out the physics</p> <p>I have quadrated my vector angles</p> <p>I've adjusted for wind shear</p> <p>Positive reinforcement</p>	<p>Aku tinggal gunakan ilmu fisika</p> <p>Aku sudah mengkuadratkan sudut vektorku</p> <p>Aku sudah menyesuaikan perpindahan arah angin</p> <p>Penambahan kekuatan positif</p>		
<p>00:10:56</p> <p>-</p> <p>00:11:11</p>	<p>Blu is ready to fly.</p>	6.	<p>Blu:</p> <p>Okay, let's see</p> <p><b>Flaps open. Perfect.</b></p> <p>(opens his wings)</p> <p><b>Landing gear. Check.</b></p> <p>(wiggles his claws)</p> <p><b>Tail flaps.</b></p> <p>(flaps his tail)</p> <p><b>Operational.</b></p> <p>And, actually, not bad.</p> <p>This is it.</p> <p>Let's fly.</p>	<p>Blu:</p> <p>Baik, kita coba saja</p> <p><b>Buka sayap, Sempurna</b></p> <p><b>Alat pendaratan, Siap.</b></p> <p><b>Sayap ekor.</b></p> <p><b>Beroperasi.</b></p> <p>Dan sebenarnya cantik juga</p> <p>Inilah saatnya</p> <p>Mari terbang</p>		

00:12:46 - 00:12:50	Linda gives Blu a sunblock after she uses it.	7.	Linda: Your turn, Blu! <b>You don't want to get beak-burn.</b>	Linda: Giliranmu, Blu. <b>Jangan sampai terbakar matahari.</b>		
00:13:48 - 00:14:43	Blu meets new friends in Rio. They are Pedro and Nico. Blu tries to chat with them, and they are involved in amusing conversation. Pedro says Blu is tourist and Nico doesn't believe it. Nico, then, supposes white liquid in Blu's beak is pigeon's muck then Blu explains that it is just a sunblock. Blu says to Pedro and Nico that his intention to come in Rio is to meet a girl. Pedro and Nico give advice to Blu when meet Brazilian girl. They also help Blu	8.	(Pedro and Nico approach Blu) Blu: I am not from here  Pedro: Hey, Nico, he's a tourist!  Nico: Funny, you don't look like one  Blu: Really? I don't?  Pedro: Except <b>you got pigeon doo-doo on</b>	Blu: Aku bukan berasal dari sini  Pedro: Hey, Nico, dia turis  Nico: Aneh, kau tak seperti turis  Blu: Benarkah? Aku tak seperti turis?  Pedro: Kecuali <b>kotoran merpati di</b>		



	to get out of his cage with hitting the cage, but Blu refuses it.	9.	<p><b>your nose</b> (Blu wipes the sun cream from his beak)</p> <p>Blu: <b>Oh no, this is just SPF 3000</b></p> <p>Nico: So, are you here for Carnival?</p> <p>Blu: Actually, I'm just here to meet a girl.</p> <p>Nico: A girl!</p> <p>Pedro: Yes!</p> <p>Nico: Little word of advice, <b>You make the first move</b></p>	<p><b>hidungmu itu.</b></p> <p>Blu: <b>Ini hanya SPF 3000</b></p> <p>Nico: Jadi kau kemari untuk mengikuti karnaval?</p> <p>Blu: Sebenarnya, aku kemari untuk bertemu seorang gadis</p> <p>Nico: Gadis!/?</p> <p>Pedro: Ya!/?</p> <p>Nico: Sedikit saran, <b>maju duluan. Gadis-gadis Brazil</b></p>		
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		10.	<p><b>Brazilian ladies respond to confidence</b></p> <p>Blu: Right!</p> <p>Pedro: Yeah, it's all about swagger. You got <b>to puff out that chest!</b> <b>Swing that tails!</b> <b>Eyes narrow,</b> <b>Like some kind of crazy love-hawk!</b> (Pedro squawks like a hawk)</p> <p>Nico: Nico: But first we got to bust you out</p>	<p><b>senang pria yang percaya diri</b></p> <p>Blu: Baiklah./</p> <p>Pedro: Ya, yang penting tampil jantan Kau harus <b>busungkan dadamu</b> <b>Ayun ekormu</b> <b>Sipitkan matamu,</b> <b>seperti elang yang sedang mabuk cinta</b></p> <p>Nico: Tapi pertama-tama kita harus meloloskanmu dari kandang!</p>		
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			<p>Blu: What?</p> <p>Pedro: Yeah! I'm gonna pop that cage open like a soda can!</p> <p>Blu: No, no. Wait! No, no, no, that's okay</p> <p>Pedro: You call that popping? This thing is robust</p> <p>Blu: No, no, guys, really, I'm fine The cage is great Love the cage!</p>	<p>Blu: Apa?</p> <p>Pedro: Aku bisa membuka kandangmu seperti kaleng soda!</p> <p>Blu: Tidak! Itu tak perlu</p> <p>Pedro: Itu yang kau sebut membuka?/ Kandang ini kuat juga.</p> <p>Blu: Tidak. Teman-teman, aku tak apa-apa. Kandang ini menyenangkan Aku suka kandang ini./</p>		
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		11.	<p>Nico: Suit yourself!</p> <p>Pedro: <b>Don't forget, love-hawk!</b> (Pedro squaks and flies away with Nico)</p>	<p>Nico: Terserah saja</p> <p>Pedro: <b>Jangan lupa, elang jatuh cinta!</b></p>		
00:16:41 - 00:16:50	<p>In Jewel's cage, Blu calls Jewel to come out.</p> <p>He calls her as if he is going to war.</p>	12.	<p>Blu: <b>Hello?</b> <b>I come in peace</b></p>	<p>Blu: <b>Halo?</b> <b>Aku datang dengan maksud damai</b></p>		
00:17:27 - 00:17:35	<p>Blu nervously introduces himself to Jewel.</p>	13.	<p>Blu: <b>Hi, my name is Blu</b> <b>Like the cheese with the mold on it</b> <b>You know, that smells really bad</b> That's stupid. Stupid, stupid, stupid.</p>	<p>Blu: <b>Hai. Namaku Blu.</b> <b>Kau tahu, seperti keju, yang berjamur itu.</b> <b>Kau tahu, yang baunya busuk sekali.</b> Itu bodoh. Bodoh.</p>		

00:17:52 - 00:17:59	Jewel asks Blu to escape but Blu thinks that they're going to kiss. He remembers advices from Pedro and Nico about crazy love-hawk.	14.	<p>Jewel: Are you ready?</p> <p>Blu: For what? (Blu suddenly thinks she's referring to them mating) Wow. Okay. <b>Confidence. Crazy love-hawk.</b> (Blu goes towards her)</p>	<p>Jewel: Kau sudah siap?/</p> <p>Blu: Untuk apa?</p> <p>Baiklah. Percaya diri. <b>Elang dimabuk cinta.</b></p>		
00:18:29 - 00:18:53	Tulio tries to add romantic atmosphere to Jewel and Blu with playing Lionel Richie's song in Jewel's cage. Blu likes it but Jewel doesn't. She even attacks Blu later. Linda thinks that they have		<p>(a disco ball comes down, the lights are dimmed and Lionel Richie's '<i>Say You, Say Me</i>' starts playing) Blu: Okay, I had nothing to do with that. But, you have to admit it's actually a pretty good song. (Jewel gives him a look as he starts</p>	<p>Blu: Baiklah, aku tak ada hubungannya dengan itu. Tapi harus kuakui bahwa itu lagu yang cukup indah.</p>		

	been really close and Tulio feels satisfied with his idea about Lionel Richie's song.	15. 16.	singing to the music) <b>'Naturally'</b> <b>Yeah, sing it, Lionel</b> (Jewel suddenly jumps onto Blu)  (Linda watches on the monitor as Blu and Jewel struggle, thinking they're mating) Linda: Wow. That was fast	<b>Alami...</b> <b>Ya, nyanyikan itu, Lionel.</b>          Linda: Cepat sekali./		
		17.	Tulio: <b>Lionel Richie works every time</b> We should probably give them some privacy.	Tulio: <b>Lionel Richie selalu berhasil.</b> Kita sebaiknya memberi mereka privasi.		
00:23:53 - 00:24:20	Blu and Jewel are chained and locked up together by smugglers		Blu: Okay. There's no place like home, there's no place like home	Blu: Baiklah, tak ada tempat seperti di rumah. Andai aku kembali ke		

	in the cage. Jewel asks Blu to pretend dead but Blu acts as if he gets heart attack first before he plays dead. He thinks it is more dramatic.	18.	<p>How I wish I was back in my own cage with my mirror and my swing, and my little bell How I miss my little bell</p> <p>Jewel: <b>Play dead</b></p> <p>Blu: <b>What? I don't need to play dead, I'm about to have a heart attack</b></p> <p>Jewel: Just do it!</p> <p>Blu: Fine</p> <p>Jewel: Stop twitching</p>	<p>kandangku, bersama cermin dan ayunanku... dan lonceng kecilku. Aku rindu sekali lonceng kecilku.</p> <p>Jewel: <b>Pura-pura mati./</b></p> <p>Blu: <b>Apa? Aku tak perlu pura-pura mati. Aku hampir kena serangan jantung./</b></p> <p>Jewel: Lakukan saja!</p> <p>Blu: Baiklah.</p> <p>Jewel: Hentikan kejangmu./</p>		
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		19.	<p>Blu:</p> <p><b>Come on, it's the twitching that sells it</b></p>	<p>Blu:</p> <p><b>Ayolah, kejang justru membuatnya meyakinkan.</b></p>		
<p>00:28:28</p> <p>-</p> <p>00:28:36</p>	<p>Tipa and Armando decide who will feed Nigel with playing “scissors paper rock”. Tipa should win because he gets rock and Armando gets scissor. But Armando fools Tipa with saying that scissor cuts rock, so he is the winner.</p>	20.	<p>Tipa and Armando: Rock, paper, scissors, shoot!</p> <p>Tipa: Yes!</p> <p>Armando: Nuh-uh, <b>scissors cuts rock.</b></p> <p>Tipa: Oh, man. How come you always win?</p>	<p>Tipa and Armando: Batu, kertas, gunting, suit!</p> <p>(no translation)</p> <p>Armando: <b>Gunting memotong batu./</b></p> <p>Tipa: Sialan. Kenapa kau selalu menang?</p>		



00:32:21 - 00:32:26	Jewel is surprised with all of Blu's behavior as a bird pet that cannot fly. Blu is little being upset and tells Jewel all of his habit as a pet.	21.	<p>Jewel: Is there anything else I need to know?</p> <p>Blu: Yes, <b>I can't fly, I pick my beak, and once in a while I pee in the bird-bath.</b> Happy?</p>	<p>Jewel: Ada lagi yang perlu kuketahui?/</p> <p>Blu: Ya. <b>Aku tak bisa terbang, suka mengupil. Dan sesekali aku buang air kecil di kolam mandiku.</b> Puas?</p>		
00:33:03 - 00:33:11	Jewel and Blu argue about a bird that can't fly in the world. Jewel mentions 'duck'. She doesn't mean to say that duck cannot fly. Blu considers that duck can fly. But what Jewel is trying to say is in		<p>Jewel: This is great! I'm chained to the only bird in the world who can't fly!</p> <p>Blu: Actually, there are about 40 species of flightless birds.</p>	<p>Jewel: Ini hebat Aku dirantai bersama satu-satunya burung di dunia yang tak bisa terbang</p> <p>Blu: Sebenarnya ada 40 spesies burung yang tak bisa terbang</p>		

	order Blu to bow (to duck = to bow) because there is a cart in front of them.	22.	<p>Jewel: <b>Duck!</b></p> <p>Blu: <b>No, ducks can fly.</b></p> <p>Jewel: <b>No! Duck!</b> (referring to them ducking under a cart they're about to encounter)</p>	<p>Jewel: <b>Merunduk! (bebek)/</b></p> <p>Blu: <b>Bebek bisa terbang./</b></p> <p>Jewel: <b>Tidak! Merunduk!</b></p>		
00:34:44 - 00:35:09	<p>In their escape from smuggler, Blu and Jewel run to jungle. They talk about living in the jungle. Jewel wants to find safe place in the jungle. Blu argues that jungle is not a safe place because he</p>		<p>Jewel: Now, come on, we need to find a safe place to spend the night</p> <p>Blu: Safe? Safe? We are in the jungle You know when people say, "It's a jungle out there"?</p>	<p>Jewel: Sekarang ayo, kita harus mencari tempat aman untuk menginap.</p> <p>Blu: Aman? Kita di tengah hutan! Kau tahu saat orang mengatakan, "Di luar bagaikan hutan."</p>		

	<p>knows about the food chain in the jungle where mosquito is eaten by frog and frog is eaten by snake.</p>	23.	<p>Well, I'm pretty sure they don't mean it as a good thing</p> <p>Jewel: Look, I hate to break it to you, but this is where our kind naturally lives</p> <p>Blu: <b>Hey, don't talk to me about nature</b> <b>I watch Animal Planet</b> <b>I know all about the food chain</b> (just then a bug flying near Blu gets eaten by a frog sticking his tongue out to grab it)</p> <p><b>You see?</b> <b>Out here, I'm just an hors d'oeuvre</b></p>	<p>Aku yakin artinya tidak baik.</p> <p>Jewel: Dengar, aku tak suka mengatakannya. Tapi inilah habitat alami kita.</p> <p>Blu: <b>Jangan bicara padaku tentang alam.</b> <b>Aku menonton Animal Planet</b> <b>Aku tahu semua tentang rantai makanan</b></p> <p><b>Kau lihat? Di sini, aku hanya kudapan pembuka.</b></p>		
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00:38:25 - 00:38:45	Marcel is angry with Tipa and Armando because they can lose Blu and Jewel. Tipa comforts him with his plan to get the birds back. But, Marcel underestimates his plan.	24.	<p>Marcell: They were two birds chained together in a cage How could you lose them?</p> <p>Tipa: They outsmarted us, boss But don't worry, we'll get them back I have a plan</p> <p>Marcell: Great. What are you going to do? <b>Wander the city calling</b> <b>"Here birdie, birdie. Here birdie?"</b></p> <p>Tipa: Well, anything sounds</p>	<p>Marcell: Mereka dua ekor burung yang dirantai bersama dalam kandang. Bagaimana bisa hilang?/</p> <p>Tipa: Mereka mengecoh kami, Bos. Tapi jangan takut, kami akan mengembalikan mereka. Aku punya rencana./</p> <p>Marcell: Bagus. Apa yang akan kau lakukan? <b>Berkeliling kota sambil berteriak, "Kemarilah burung?"</b></p> <p>Tipa: Apa pun akan</p>		
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			dumb when you say it like that	terdengar bodoh jika kau katakan seperti itu		
00:41:08 - 00:41:40	<p>Blu and Jewel meet Rafael, a parrot in the jungle, Rafael, calls Blu and Jewel as lovebirds but Jewel and Blu don't like the title 'lovebird' to them. While Rafael, Jewel, and Blu have conversation, one of Rafael's child bite Blu's feather and it hurts Blu.</p> <p>Jewel asks help to Rafael to release the chain that encircle Jewel's right foot and Blu' left foot. And Rafael is willing to help. Rafael's kids annoy their daddy. Rafael threatens them that he will call their mother and it is</p>	25.	<p>Rafael: <b>So, you two lovebirds headed for Carnival?</b></p> <p>Jewel: <b>Lovebirds?</b></p> <p>Blu: We're more like <b>acquaintance-birds</b></p> <p>Jewel: Not even that, we're more like <b>chained-to-each-other birds</b></p> <p>Blu: Yeah. I mean, if... (One of Rafael's kids pulls Blu's feather)</p>	<p>Rafael: <b>Jadi kalian burung kasmaran akan ke karnaval?</b></p> <p>Jewel: <b>Burung kasmaran?/</b></p> <p>Blu: Kami lebih tepat <b>burung kenalan.</b></p> <p>Jewel: Dan itu pun bukan, lebih tepatnya kami <b>burung yang dirantai bersama</b></p> <p>Blu: Ya, maksudku jika...</p>		

	succeeded. His kids run because they are afraid of their mother	26.	<p><b>What is it with this kid and the feathers?</b></p> <p>Rafael: <b>We have no idea. We're having him tested</b></p> <p>Jewel: So, do you think you could help us get this thing off?</p> <p>Rafael: Lucky for you, you know Rafael, and Rafael knows everyone Again with the eye Okay, want me to call your mother?</p> <p>Rafael's children: No!</p>	<p><b>Apa masalah anak ini dengan bulu?</b></p> <p>Rafael: <b>Kami tak tahu Kami harus memeriksanya</b></p> <p>Jewel: Jadi, kau bisa membantu kami melepaskan benda ini?</p> <p>Rafael: Kalian mujur, kalian kenal Rafael, dan Rafael kenal semua orang Lagi-lagi di mata baik, kalian mau Ayah panggil ibu kalian?</p> <p>Anak-anak Rafael: Tidak</p>		
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		27.	Rafael: <b>Works every time They're scared to death of her</b>	Rafael: <b>Selalu berhasil. Mereka takut suara setan.</b>		
00:41:40 - 00:42:27	Eva, Rafael's wife comes out of the tree because Rafael calls her. Rafael says to Eva that he will take Blu and Jewel to see Luiz and Eva refuses it. However, Rafael is smart, he can seduces her with their favorite song. Rafael sings very melodious but when Eva proceeds the song, her voice is so hoarse.		Eva: Call me for what?  Rafael: Eva, my love... I must take this young couple to see Luiz  Eva: Luiz! You don't fool me for a second You and your amigo just want to sneak off to Carnival  Rafael: Carnival	Eva: Memanggilku untuk apa?  Rafael: Eva, sayangku, aku harus mengantar pasangan muda ini menemui Luiz.  Eva: Luiz! Kau tak bisa menipuku. Kau dan temanmu hanya ingin menyelinap ke karnaval.  Rafael: Karnaval. Itu saat		

	<p>Rafael unexpectedly praises his wife's voice though it sounds so terrible. Jewel assumes that love is not only blind but also deaf like Rafael's love to Eva. Finally, Eva allows Rafael to go.</p>	28.	<p>That magical time when I met the most beautiful bird in the world (Rafael hugs Eva and kiss her, Jewel huffs at Blu with disgust) I still remember the song that was playing when I first laid eyes on you</p> <p>Tall and tan and young and lovely The girl from Ipanema goes walking Come on, baby, sing it!</p> <p>Eva: And when she passes, each one she passes goes, ah! (Eva sings out of tune)</p> <p>Rafael: <b>Like a river of the</b></p>	<p>istimewa waktu aku bertemu... ... burung tercantik di dunia.</p> <p>Aku masih ingat lagu yang dimainkan saat pertama kali aku melihatmu. (no translation)</p> <p>Eva: (no translation)</p> <p>Rafael: <b>Bagaikan sungai</b></p>		
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		29.	<b>sweetest honey</b> (Blu and Jewel wince as Eva sings)  Jewel: <b>I guess love is deaf, too.</b>	<b>madu termanis./</b>  Jewel: <b>Kurasa cinta juga tuli.</b>		
00:42:37 - 00:42:44	Rafael says goodbye to Eva. They have their own favorite greeting words to express their feeling.	30.	Rafael: You are an angel. <b>I'll miss you my juicy little mango</b>  Eva: <b>I'll miss you my pudgy papaya</b>	Rafael: Kau malaikatku <b>Aku akan merindukanmu mangga segarku.</b>  Eva: <b>Aku juga, papaya montokku.</b>		
00:44:30 - 00:45:04	Nigel asks a help to a bunch of marmoset (South American monkey). He wants the marmosets to find		Nigel: Hello, boys Seems like you've had a busy day  Lead Marmoset: What? This?	Nigel: Halo, Anak-anak. Kelihatannya kalian menjalani hari yang sibuk.  Ketua Monyet: Apa? Ini?		

	<p>Jewel and Blu. The way Nigel speaks to Marmoset for asking help is inappropriate but funny.</p>	31.	<p>(referring to all the stuff they've stolen from tourists) This is just some stuff we found Right, boys?</p> <p>The crowd of marmoset: -Yeah -Yeah</p> <p>Nigel: <b>I'm not interested in your nicked knick-knacks. Your burgled baubles bore me</b> There are two blue macaws out there and I need your multitude of eyes to help me find them</p>	<p>Ini hanya beberapa benda yang kami temukan Benar, anak-anak?</p> <p>Monyet-monyet: (no translation)</p> <p>Nigel: <b>Aku tak tertarik barang kalian. Curian kalian membosankan bagiku.</b> Ada dua burung makau biru di luar sana. Dan aku butuh mata-mata kalian untuk membantuku mencari mereka.</p>		
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			<p>Monkey Boss: Yeah? What's in it for us?</p> <p>Nigel: Well, that's a fair question. Let's discuss it.</p>	<p>Bos Monyet: Benarkah? Apa keuuntungan kami?/</p> <p>Nigel: Itu pertanyaan yang cukup adil. Mari kita diskusikan.</p>		
00:46:43 - 00:47:02	<p>Rafael asks Jewel and Blu to put their wings around each other so they can jump and fly together. Blu refuses it. Rafael says that it's okay because Jewel won't bite him but Jewel, instead, tempts Blu.</p>		<p>Rafael: Okay. I need you two to get closer. (Blu and Jewel move on inch closer together) Closer (they move another inch closer) Nice Now put your wings around each other</p> <p>Blu: What?</p>	<p>Rafael: Baik. Kalian berdua harus mendekat.</p> <p>Lebih dekat.</p> <p>Bagus. Sekarang rangkulkan sayap kalian.</p> <p>Blu: Apa?/</p>		

		32.	<p>Rafael: Come on, amigo! It's not like she's going to bite! <b>Will you?</b></p> <p>Jewel: <b>We'll see</b></p>	<p>Rafael: Ayo, kawan! Dia tak akan menggigit. <b>Kau akan menggigit?/</b></p> <p>Jewel: <b>Kita lihat saja.</b></p>		
00:51:02 - 00:51:12	<p>Tulio asks to Fernando how he gets the motorcycle. Fernando trades it with Tulio's jeep. Jeep is more expensive than the motorcycle. The funny is that Fernando buys broken motorcycle. He says to Tulio that motorcycle is in great</p>	33.	<p>Tulio: Hey, kid, how did you get this bike?</p> <p>Fernando: I traded it for your Jeep.</p> <p>Tulio: What?</p> <p>Fernando: <b>Yeah, it's in great condition</b> <b>Well, good condition!</b></p>	<p>Tulio: Hei, Nak! Bagaimana kau mendapatkan motor ini?</p> <p>Fernando: Aku tukar dengan Jeep-mu./</p> <p>Tulio: Apa?</p> <p>Fernando: <b>Ya, motor ini dalam kondisi terbaik.</b> <b>Kondisi baik!</b></p>		

	condition. While they drive the motorcycle, suddenly the right rearview mirror falls and Fernando confidentially corrects his words from 'great condition' to 'good condition'.					
00:51:49 - 00:52:08	Nico and Pedro meet Rafael, Blu and Jewel in the market. Pedro sees Blu who is chained with a girl. Looking Blu with a girl, Nico and Pedro tempts Blu with his new girl.		<p>Pedro: Hold up! Rewind Ain't that the bird from the cage?</p> <p>Nico: I think our love lessons went down smooth</p> <p>Pedro: You work fast</p>	<p>Pedro: Tunggu! Mundurkan! Bukankah itu burung di kandang waktu itu?</p> <p>Nico: Kurasa pelajaran cinta kita berjalan lancar.</p> <p>Pedro: Kerjamu cekatan juga./</p>		

		34.	<p>Nico: <b>Baby got beak</b></p> <p>Pedro: <b>You was locked up and now you're rolling with a hot-wing I want to be like you</b></p> <p>Blu: No, it's not what you think We're just chained together</p> <p>Nico: Hey, I'm not judging you</p> <p>Pedro: <b>Keep it spicy</b></p>	<p>Nico: <b>Besar sekali paruhnya.</b></p> <p>Pedro: <b>Kau terkurung dan sekarang kau bercumbu dengan burung seksi. Aku ingin seperti kau./</b></p> <p>Blu: Tidak. Ini bukan seperti yang kalian kira. Kami hanya dirantai bersama./</p> <p>Nico: Hei, aku tak menghakimimu.</p> <p>Pedro: <b>Kobarkan terus api asmaramu./</b></p>		
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			Nico: Oh, yeah	Nico: Oh ya.		
00:53:10 - 00:53:18	Pedro, Nico, Jewel, Rafael and Blu enter an club full of birds dancing and thumping with music.	35.  36.	Blu: <b>This is the coolest place I've ever seen Despite all the obvious health code violations</b>  Rafael: <b>I like you! Nothing you say makes any sense</b>	Blu: <b>Ini tempat terkeren yang pernah kulihat. Meski banyak terjadi pelanggaran aturan kesehatan.</b>  Rafael: <b>Aku suka padamu! Semua perkataanmu tak ada yang masuk akal.</b>		
00:53:29 - 00:53:35	Pedro asks all of the birds to dance.	37.	Pedro: Everybody put their wings together and clap them as loud as you can. <b>Flap them. Clap them I don't care, slap them</b>	Pedro: Semuanya, satukan sayap kalian dan tepuk sayap sekeras mungkin. <b>Kepukkan, tepukkan! Aku tak peduli, tepukkan!</b>		

00:56:29 - 00:56:31	Pedro successfully throws the tomato to one of monkey's face.	38.	Pedro: <b>Yippee-kai-yay, monkey man!</b>	Pedro: <b>Yippee-kai-yay, manusia monyet!</b>		
00:57:20 - 00:57:36	Rafael, Pedro, Nico, Jewel, and Blu can get away from the monkeys. Blu and Jewel praise each other about their action. Rafael, Nico, Pedro make comparison to Jewel and Blu with some things. Blu also adds the comparison but sounds flat.	39.	<p>Pedro: That's what I'm talking about!</p> <p>Blu: Man, we threw down!</p> <p>Jewel: Yeah, we threw down</p> <p>Rafael: You guys were like <b>fire and ice</b></p> <p>Nico: <b>Thunder and lightning!</b></p> <p>Pedro: <b>Hip and hop!</b></p>	<p>Pedro: Itu yang kumaksud!/  Blu: Astaga, perlawanan kita hebat!</p> <p>Jewel: Ya, perlawanan kita berhasil./</p> <p>Rafael: Kalian seperti <b>api dan es.</b></p> <p>Nico: <b>Guntur dan petir!/  Pedro: Hip dan hop!</b></p>		



		40.	<p>Blu: <b>Cheese and sprinkles!</b> (they all stop laughing and give Blu a strange look)</p> <p><b>It's a Minnesota thing</b> (they all laugh)</p>	<p>Blu: <b>Keju dan taburan!</b></p> <p><b>Itu ungkapan khas Minnesota.</b></p>		
		41.	<p>Rafael: You see?</p> <p><b>Nothing you say makes any sense.</b></p>	<p>Rafael: Kau lihat?</p> <p><b>Tak satu pun dari yang kau katakan masuk akal.</b></p>		
01:01:32 - 01:01:58	<p>Rafael wants to help Blu to get closer with Jewel. He asks Pedro and Nico to make romantic atmosphere. Pedro sings the song to set the mood but it sounds weird.</p>		<p>Rafael: Okay, so he needs a little help Come on, let's give him some Set the mood</p> <p>Pedro: All right, look, I'm on</p>	<p>Rafael: Baiklah, dia memang perlu bantuan. Ayo, beri dia semangat sedikit. Kita ciptakan suasananya.</p> <p>Pedro: Baiklah, aku bisa.</p>		

		42.	<p>it. I know how to set the mood Check it out. (Pedro starts dancing and rapping) <b>Get a, Get a, Get a Get a girl Get, Get, Get Get a girl Take her, take her to the floor Show her, show her how you roll Drop it, drop it, drop it low Drop it low, drop-drop it low</b></p> <p>Rafael: What kind of mood is that?</p> <p>Nico: Pedro, Pedro, a little too aggressive. I'm not hating on your</p>	<p>Aku tahu cara menciptakan suasana. Dengarkan.</p> <p><b>Ayo rayu si gadis Rayulah si gadis Bawa dia ke lantai dansa Tunjukkan gayamu berdansa Ajak dia berdansa, berdansa...</b></p> <p>Rafael: Suasana macam apa itu?/</p> <p>Nico: Pedro, itu terlalu agresif. Aku tak membenci</p>		
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			creativity, but I think I got this one.	kreatifitasmu, tapi sebaiknya biar aku saja.		
01:02:39 - 01:03:03	Rafael whispers Blu to tell Jewel that she has beautiful eyes. However, Blu nervously says to Jewel that he has beautiful eyes not Jewel's eyes.	43.	Rafael: Blu. Down here. Just tell her, "You have beautiful eyes"  Blu: That's good. Great idea (Blu turns to Jewel) <b>I have beautiful eyes</b>  Jewel: Yeah, okay. Sure, they're nice  Rafael: No, her eyes. Her eyes	Rafael: Blu! Aku di bawah sini. Katakan matamu indah sekali.  Blu: Itu bagus. Ide yang baik.  <b>Aku punya mata yang indah./</b>  Jewel: Ya, baiklah. Tentu, matamu indah.  Rafael: Bukan! Matanya!		

			<p>Blu: Right, yeah. Your eyes, your eyes are great, not mine I mean, mine are okay But yours, I bet you can see right through them</p>	<p>Blu: Benar. Ya. Matamu yang indah, bukan mataku. Maksudku, mataku memang indah, tapi matamu... ... aku yakin kau bisa bercermin dengannya.</p>		
<p>01:04:06 - 01:04:21</p>	<p>Blu comes from Minnesota and comes to Brazil. He is very proud of his hometown. Jewel makes a joke about his hometown from Minnesota to Tiny-Soda when they arrive in Luiz's garage.</p>		<p>Jewel: Guess this is it</p> <p>Blu: Yeah. Quite an adventure</p> <p>Jewel: End of the line</p> <p>Blu: Yes</p>	<p>Jewel: Kurasa ini tempatnya./</p> <p>Blu: Ya. Petualangan kita seru sekali.</p> <p>Jewel: Inilah akhir petualangan kita./</p> <p>Blu: Benar.</p>		

		44.	<p>Jewel: <b>Guess things like this don't happen in Tiny-soda</b></p> <p>Blu: <b>Tiny-soda?</b> <b>Wait, Minnesota</b></p> <p>Jewel: Yeah.</p> <p>Blu: That's very good That's very funny actually</p>	<p>Jewel: <b>Kurasa hal-hal seperti ini tak terjadi di Tiny-soda.</b></p> <p>Blu: <b>Tiny-soda?</b> <b>Tunggu, Minnesota?/</b></p> <p>Jewel: Ya.</p> <p>Blu: Itu bagus sekali. Sebenarnya itu lucu sekali.</p>		
01:07:20 - 01:07:38	<p>Blu sadly watches Jewel, Nico, Pedro, and Rafael fly around in the sky with joy. Luiz tries to entertain Blu with his</p>	45.	<p>Luiz: I know just how you feel. <b>Watching them up there makes you want to chase them and grab them in</b></p>	<p>Luiz: Ya, aku tahu perasaanmu. <b>Melihat mereka membuatmu ingin mengejar mereka, lalu melahap... dan menggigit</b></p>		

	joke that he will eat them in his mouth. However, it doesn't work. Blu keeps feeling blue.		<b>your mouth and bite their heads off, huh?</b> (Blu remains silent) I'm just kidding, bro. Yeah, chasing them is plenty.	<b>lepas kepala mereka, 'kan?</b>  Aku hanya bercanda, Bung. Ya, mengejar mereka sudah cukup.		
01:11:05 - 01:11:27	Pedro and Nico inform Blu that Jewel is arrested by Nigel.	46.	Pedro: Blu!  Nico: Hey, Blu! Blu!  Pedro: <b>I was flying and then I saw this big cockatoo!</b>  Nico: <b>With big ninja talons!</b>	Pedro: Blu!/  Nico: (no translation)  Pedro: <b>Aku sedang terbang dan aku lihat burung kakatua besar!</b>  Nico: <b>Dengan taji ninja besar!/?</b>		

		47.	<p>Pedro: <b>This cockatoo was ugly!</b> Anyway, that's not the point.</p> <p>Nico: <b>And then Jewel was there, and he snatched Jewel up. Like, he snatched her up. And then he was like, "You're coming with me, you little princess."</b></p> <p>Pedro: <b>And Jewel was like, "I ain't your princess, leave me alone."</b></p> <p>Nico: <b>And I was like, "What?"</b></p>	<p>Pedro: <b>Kakatur itu jelek sekali!</b> Tapi bukan itu intinya./</p> <p>Nico: <b>Jewel di sana, lalu dia menyergapnya. Lalu dia bicara, "Kau ikut aku, puteri kecil."</b></p> <p>Pedro: <b>Lalu Jewel berkata, "Aku bukan puterimu, jangan ganggu aku."</b></p> <p>Nico: <b>Lalu aku berkata, "Apa?"</b></p>		
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			<p><b>Then he was like, "What?"</b></p> <p>Blu: Stop! Just tell me what happened.</p> <p>Pedro: He got Jewel, man!</p> <p>Pedro and Nico: And he's taking her to the parade.</p>	<p>Blu: Hentikan! Katakan saja apa yang terjadi.</p> <p>Pedro: Dia menangkap Jewel!/  Pedro dan Nico: Dan dia membawanya ke pawai!</p>		
01:18:26 - 01:18:44	<p>Blu is arrested by Nigel. He doesn't look afraid because he believes that Pedro, Nico, and Rafael will save him and Jewel. However, Nigel has</p>	48.	<p>Nigel: Hello, pretty bird So kind of you to join our little soirée</p> <p>Blu: <b>Come on. You really think I came alone? I got three of the</b></p>	<p>Nigel: Halo, burung cantik. Kau baik sekali mau bergabung dengan pesta kecil kita.</p> <p>Blu: <b>Ayolah, kaupikir aku datang sendirian kemari?</b></p>		



	arrested Pedro, Nico, and Rafael first.		<p><b>roughest, meanest craziest birds in all of Rio right behind me</b></p> <p>Pedro: You heard that, guys? We're saved! That's right. That's right</p> <p>Nico: I think he means us</p>	<p><b>Aku membawa tiga burung tergarang, terkejut dan tergila di Rio.</b></p> <p>Pedro: Kalian dengar itu, Teman-teman? Kita selamat!</p> <p>Nico: Kurasa yang ia maksud adalah kita.</p>		
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